

SEPTEMBER 20, 1932

MOTION PICTURE HERALD

AT THE TOA CONVENTION

*16 mm Suit Action Delayed
Pending Poll of Units*

*Arbitration Is Assured,
Rodgers Tells Delegates*

Alfred Starr President



REVIEWS (In Product Digest): THE SNOWS OF KILIMANJARO, THE TURNING POINT, APACHE WAR
SMOKE, HORIZONS WEST, THE SAVAGE, THE MAGIC BOX

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THE GREATEST IN ENTERTAINMENT

from

M-G-M's "PLYMOUTH

Reserve HOLIDAY Time NOW!

PERFECT FOR THANKSGIVING!

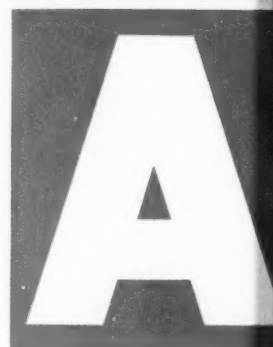
In the tradition of "Ivanhoe" and "Quo Vadis", M-G-M has made a spectacular TECHNICOLOR production of the celebrated novel. A Giant advertising campaign will tell the nation that the screen's BIGGEST Thanksgiving offering is the story of those whose great adventure ended happily on America's shores where the first Thanksgiving was celebrated.

M-G-M's "PRISONER OF

A Picture for SHOWMEN!

A MOVIE FOR THE MASSES!

"THE PRISONER OF ZENDA" is what the fans want right now. They're hungry for actionful, robust, suspenseful stories of intrigue and danger—and this is it! M-G-M has made a superb NEW production of the world's masterpiece of Love and Adventure. A big ad campaign will tell the world: "FIRST TIME IN TECHNICOLOR!" See the Trade Show and get ready for business.



to



ADVENTURETM

TECHNICOLOR

TRADE SHOWS—OCT. 17th

ALBANY	20th-Fox Screen Room	1052 Broadway	10/17	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	10/17	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	10/17	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	10/17	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	10/17	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	10/17	8 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	10/17	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	10/17	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	10/17	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	10/17	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	10/17	1:30 P.M.	NEW YORK	M-G-M Screen Room	630 Ninth Avenue	10/17	2:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	10/17	8 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	10/17	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	10/17	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	10/17	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	10/17	10:30 A.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	10/17	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	10/17	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	10/17	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	10/17	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	10/17	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	10/17	1:30 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	10/17	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	10/17	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	10/17	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth St.	10/17	2 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	10/17	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	10/17	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	10/17	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	10/17	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	10/17	2 P.M.

M-G-M presents "PLYMOUTH ADVENTURE" starring SPENCER TRACY • GENE TIERNEY • VAN JOHNSON
 LEO GENN • with Dawn Addams • Lloyd Bridges • Color by Technicolor • Screen Play by Helen Deutsch
 From the Novel by Ernest Gébler • Directed by Clarence Brown • Produced by Dore Schary

ENDATM

TECHNICOLOR

TRADE SHOWS—OCT. 13th

ALBANY	20th-Fox Screen Room	1052 Broadway	10/13	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	10/13	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	10/13	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	10/13	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	10/13	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	10/13	8 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	10/13	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	10/13	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	10/13	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	10/13	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	10/13	1:30 P.M.	NEW YORK	M-G-M Screen Room	630 Ninth Avenue	10/13	2:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	10/13	8 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	10/13	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	10/13	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	10/13	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	10/13	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	10/13	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	10/13	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	10/13	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	10/13	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	10/13	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	10/13	1:30 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	10/13	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	10/13	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	10/13	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth St.	10/13	2 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	10/13	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	10/13	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	10/13	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	10/13	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	10/13	2 P.M.

M-G-M presents In Color By Technicolor "THE PRISONER OF ZENDA" starring STEWART GRANGER • DEBORAH KERR • Louis Calhern • Jane Greer
 Lewis Stone • Robert Douglas • and JAMES MASON as Rupert of Hentzau • Screen Play by John L. Balderston and Noel Langley • Adaptation by
 Wells Root from the novel by Anthony Hope and the dramatization by Edward Rose • Directed by Richard Thorpe • Produced by Pandro S. Berman



*Warmer's
eye is
on the
bull's-eye!*

ALL DOING BA

**JOHN
BIG J**

CO STARRING

NANCY OLSON · JAMES ARNESS

**BURT
THE C**

THE MIR

STARRING
GILBERT ROLAND · ANGELA CLARK

MUSIC BY MAX STEINER PRODUCED BY

**AND WE KEEP
GARY
SPRIN**

ALSO STARRING

PHYLLIS THAXTER · DAVID BR

**TRADE SHOWINGS
SPRINGFIELD RIFLE
SEPTEMBER 24th**

ALBANY
Warner Screening Room
110 N. Pearl St. • 12:30 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
464 Franklin St. • 8:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. 1:30 P.M.

NG-UP BUSINESS NOW!

WAYNE IM McLAIN



WRITTEN BY JAMES EDWARD GRANT • RICHARD ENGLISH and ERIC TAYLOR PRODUCED BY ROBERT FELLOWS DIRECTED BY EDWARD LUDWIG • A WAYNE-FELLOWS PRODUCTION DISTRIBUTED BY WARNER BROS.

LANCASTER RIMSON PIRATE



WITH NICK CRAVAT • EVA BARTOK • TORIN THATCHER WRITTEN BY ROLAND KIBBEE PRODUCED BY HAROLD HECHT DIRECTED BY ROBERT SIGDMAN A NORMA PRODUCTION DISTRIBUTED BY WARNER BROS.

COLOR BY **TECHNICOLOR**

ACLE OF OUR LADY OF FATIMA

AND THE CHILDREN SUSAN WHITNEY • SHERRY JACKSON • SAMMY OGG WRITTEN FOR THE SCREEN BY CRANE WILBUR and JAMES O'HANLON BRYAN FOY DIRECTED BY JOHN BRAHM

COLOR BY **WARNERCOLOR**



SHOOTING YOU THE **BIG ONES**--NEXT COMES

COOPER INGFIELD RIFLE



COLOR BY **WARNERCOLOR**

IAN WITH PAUL KELLY • LON CHANEY • PHILIP CAREY JAMES MILLIGAN • GUINN "BIG BOY" WILLIAMS • ALAN HALE, Jr. SCREEN PLAY BY CHARLES MARQUIS WARREN & FRANK DAVIS MUSIC BY MAX STEINER PRODUCED BY LOUIS F. EDELMAN DIRECTED BY ANDRE DE TOTH

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:30 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:30 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
216 East 1st South • 2:00 P.M.

SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
S'enco Screening Room
3143 Olive St. • 1: P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 7:30 P.M.



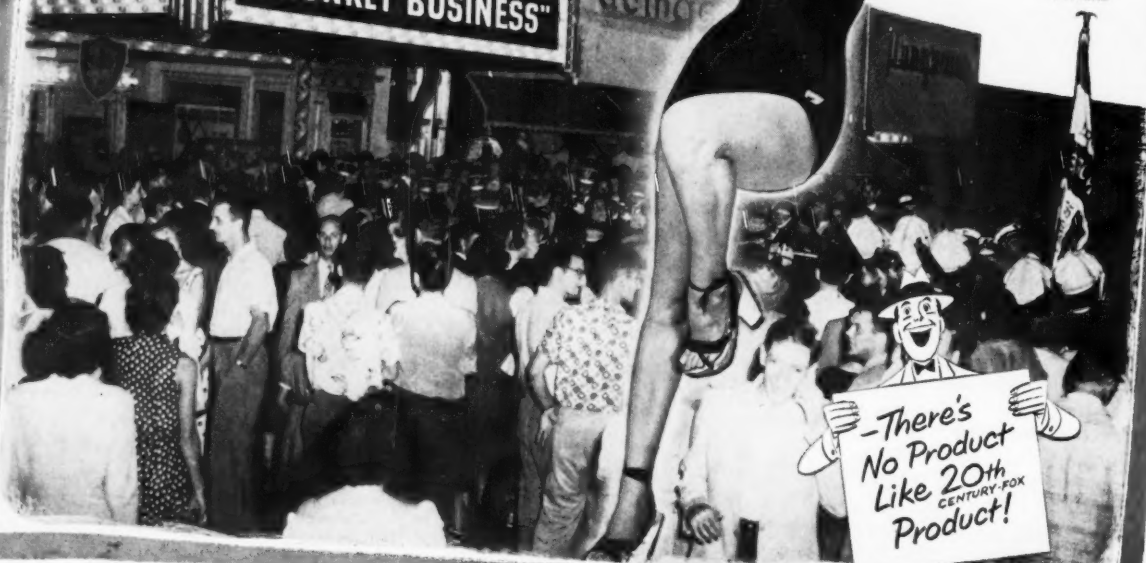
THERE'S
NO

BUSINESS
LIKE

"MONKEY"
BUSINESS!



CARY GRANT
GINGER ROGERS
CHARLES COBURN
MARILYN MONROE
in Howard Hawks'
"MONKEY BUSINESS"
Produced by SOL C.
SIEGEL • Directed by
HOWARD HAWKS
Screenplay by BEN
HECHT, CHARLES
LEDERER and I.A.L.
DIAMOND



MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 188, No. 12

September 20, 1952



Toledo Decision

JUDGE Frank W. Wiley of the Municipal Court, Toledo, surveyed at length the legal history of film censorship before ruling September 10 that censorship of newsreels is unconstitutional. Although young, Judge Wiley is highly esteemed in Ohio for intelligent and penetrating decisions. For these reasons his decision is deserving of close study. While the force of the decision is technically limited to Toledo it will be an influential precedent elsewhere.

The State of Ohio should now discontinue all attempts to censor newsreels. Maryland, the only other state which has been carrying on such censorship, should do likewise without waiting for further test cases.

If, however, additional court action arises, the fundamental points made in the Toledo decision will be valuable. Judge Wiley found that the \$3 per reel newsreel censorship fee discriminates against one method of disseminating information. He also ruled that "to subject newsreels to censorship is a greater evil than the evil envisioned by the makers of the original statute." The clear implication is that the court did not question the judgment or legality of the original Ohio censorship provision but rather felt that changing conditions—particularly the development of a responsible American film industry—had removed the original grounds for the law.

With regard to film content, and not restricting his comments to newsreels, the Judge credits the industry's own self-regulation system with taking care of the problems that troubled the Ohio lawmakers forty years ago.

From the 1952 viewpoint, Judge Wiley wrote, "it appears that self-censorship has removed much of the possibility for evil that existed in earlier years."

THE industry could save several million dollars and many hardships yearly if all State and municipal censor boards were forthwith abolished. The Toledo court has merely underlined what the American industry has long known—self regulation under the Production Code is the best method of handling screen content from the point of view of the public interests. As has been said many times, "To be right, a picture must be made right from the beginning." A censor's scissors can not often be used without harming a picture "artistically." It is a slipshod procedure, full of shortcomings.

It is to be hoped that foreign producers interested in the American market will not overlook the implications of the Toledo decision. One of the principal arguments now used by proponents of political censorship is that a substantial number of films shown on American screens are not made under the Production Code. Whether foreign producers decide to avail themselves of the counsels of the Production Code Administration is a matter for

their own decision. However, the importation of films that flaunt the standards of the Production Code not only does not serve the prosperity of the American industry but actually harms by promoting censorship.

The principal obstacle now facing the industry in its campaign for the abolition of film censorship is a certain type of foreign film. Such films are usually of little importance commercially but their presence in the market is a threat to the rightful freedom from political harassment which the industry should enjoy.



Men of TOA

ONE of the great assets of the motion picture industry—in fact its basic weapon for attack and defense—is the calibre of leadership of exhibitor organizations. The men who take time from their own theatre business to serve the interests of their fellow members and the whole industry deserve the highest encouragement and support. Inevitably these exhibitor leaders cannot please everyone on every issue. However, without their devoted service problems facing the business could not be solved.

TOA has been singularly fortunate in selecting Mr. Alfred Starr as president to succeed Mr. Mitchell Wolfson. During his term in office Mr. Wolfson contributed importantly not only to TOA but to the whole industry. Mr. Starr's year in office opens with bright prospects. He is already known as a keen thinker, a master of words and a skilled showman. His constructive influence will be felt widely in the months ahead.

At its meeting September 15 in Washington in advance of the annual convention the TOA board has further strengthened its administrative setup by enlarging its roster of vice-presidents. Headed by Mr. Walter Reade, Jr., as executive vice-president and chairman of the executive committee, the vice-presidents are: Messrs. E. D. Martin, Patrick McGee, John Rowley, Roy Cooper and Myron Blank. Each is well known and respected both in his region and nationally.

The year 1953 should be a great one for TOA.



THE chairman of the Television Code Review Board of the National Association of Radio and Television Broadcasters and president of the Fetzer Broadcasting Company of Kalamazoo and Grand Rapids, Michigan, Mr. John E. Fetzer, has recently stressed the importance of presenting programs that do not offend the public. "A smart businessman doesn't wait for his customers to complain before he inaugurates reforms and practices. The advertising and television business must gear itself to meet that challenge."

Letters to the Herald

Entertain 'Em!

TO THE EDITOR:

I believe that the industry as a whole would find themselves financially ahead if the producers would quit trying to educate the public and concentrate on entertaining them. Product has improved considerably in the past year and from the looks of what is coming up it will be better. For my money the producers should stop and examine a story before they buy it and ask themselves will this entertain people, will it make them forget their troubles, will they walk out entertained, feeling good and go tell their neighbors about it? If they can answer "Yes" to those questions, produce it; if not throw it out the window. A lot of exhibitors say give me more comedies, more musicals. Not I, for I believe that variety is the spice of life. I say give me *Entertainment*. That's something I am proud to sell.—C. A. STROWIG, Abilene, Kan.

Wonderful Editorial

TO MARTIN QUIGLEY, JR.:

The executive chairman of Texas COMPO has instructed that I convey their appreciation to you for the wonderful editorial in your September 6 publication of *MOTION PICTURE HERALD*.

The interest that you and your fine publication have shown Texas COMPO is synonymous with the attitude of the showmen in our state who are sincere in their efforts to extol the merits of our great industry.—KYLE ROREX, Executive Director, Texas COMPO, Dallas, Texas.

Who's Throat?

TO THE EDITOR:

The suit against NSS may be justified—and in apparently all big business there are elements of monopoly. The current Justice Department suit against the film industry on the basis of their restrictions on 16mm film usage is devastating. If the Government upholds fair trade in any way, shape or form, then it should be just as illegal to "give away" films, or their "reproduction on a screen" to a patron as it is for a cut-rate drug or department store to cut prices below cost.

Television expects the advertiser to pay for the "free" customer. The cut-rate drug store expects a high profit item to pay for the below cost item and uses the item for an advertising football. If the small merchant who buys in small quantity wishes protec-

tion from the cut-rate store he howls fair trade. As a theatre exhibitor I will howl if the film producers turn the television industry into full competition with me. If television will charge for the showing of its films, I probably will have to take my chances for survival. That will be fair competition.

It is doubtful that I can find an advertiser to buy a film and allow me to show it for free to customers at a profit to myself. Methinks the Government is getting carried away by a beautiful dream, and they aren't sure who's throat is getting cut.—R. B. RUTTLE, Sky Drive-In Theatre, Adrian, Mich.

Three-Step Recipe

TO THE EDITOR:

The three things which would help this industry are: 1. Repeal of the 20 per cent tax; 2. Dropping all law suits against the industry; 3. Getting real showmen in the business.

Today we have too many ticket sellers and not enough good showmen. If the average theatre owner will get out and sell his pictures and use every known method of getting people into the theatre we would not be in the mess we are today.

Everyone should belong to the organization which will do something for the business. This should include equipment dealers, popcorn suppliers, advertisers and any others which make their living from show business.

I believe that Television if used right will be the greatest advertising medium that show business has ever had. We will have to live with it and use it so that it benefits our business.—MERLE J. BURNS, Roxy Theatre, Menno, S. D.

Gone to Sleep

TO THE EDITOR:

The movie industry has gone to sleep; not only producers, but exhibitors too have been taking a nap. This can and must be remedied as soon as possible. The local theatre man has always had a job making the customer see his movie. In the past we have had help from the many top men in the industry. It seems to me that at the present time they are fat and satisfied, resting on their laurels of past years. If and when they become hungry again they will wake up. Let's hope it is not too late. TV can be beaten at the box office and should be if we

want to remain as a business. My personal gripe is that we need better and cheaper merchandise to sell. In order to get cheaper merchandise let's cut the cost in production and go all out for advertising.—WALTER W. WILT, Rialto Theatre, Phoenix, Ariz.

Aid from the Stars

TO THE EDITOR:

It has been my thought for a long time that we exhibitors are expected to sell pictures and make stars, but we get very little assistance from the starting point—the stars. Why not go back to the old way of making stars. Send them on a tour of the theatres, especially in small towns. There are many former patrons who would like to see them in person. And they could do a real job for all of us, the distributor, the producer and the exhibitor on the local level. Even better than "Movietime" tours.—EDWARD PURCELL, Virginia Theatre, Harrisonburg, Va.

Deceptive Ads

TO THE EDITOR:

Many of the ads, especially mats and posters (one-sheet) are deceptive. Many have an image of color and scenes to fill the space of specific size. Many times these scenes are not in the picture and have nothing to do with it. In short, the patron's first impression is not always correct. This is just one more, small reason why the public is "shopping."—J. H. YOUNG, Strand Theatre, Rumford, Mex.

Unfair Taxes

TO THE EDITOR:

Let's get rid of the admission taxes. We would have a healthy industry without them. We need an industry-wide campaign bordering on old time exploitation—trailers, heralds, window cards, etc.—to rid ourselves of these unfair taxes. We should use every means to kill unfair taxes on theatres.—JOE ISAAC, Novo Theatre, Cumberland, Ky.

No Match

TO THE EDITOR:

TV will never cut into a well kept theatre showing a good picture. No TV screen will ever match or compare with our screen. When it does, then I'll fade away!—D. JACOBS, Galion Theatre, Galion, Ohio.

MOTION PICTURE HERALD

September 20, 1952

ON THE HORIZON

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► With television so highly touted as a vote-getting instrument in this election year, the newsreels are taking a back-seat. The trend was underscored when Gov. Adlai E. Stevenson made his campaign speech in San Francisco recently. Originally rigged with bright lights for the convenience of the newsreel photographers, the setup was changed—and the lights turned down—to improve the Democratic candidate's appearance before the TV cameras. A Stevenson spokesman claimed that too much light gave Mr. Stevenson a kind of pointed head effect and that the primary concern was to have him appear as favorably as possible before the TV audience.

► An important precedent is being set by Warner Brothers with its policy of taking newspapermen to Quebec to witness Alfred Hitchcock at work on "I Confess." Writers for newspapers, syndicates and national and fan magazines are being flown to the Canadian location where they are expected to find and file color feature stories of the inimitable Mr. Hitchcock in action. Their word pictures are expected to give the film valuable advance publicity.

► Cunningham & Walsh Inc. issues its fifth annual survey of "Video-town," actually New Brunswick, New Jersey, and comes up with the conclusion that there is no evidence to support the theory that interest in television subsidies in the average home after a certain period of set ownership. The study finds set usage remaining at the same level as last year, 86 per cent in use during weekday evening hours with the average hours of per person viewing actually greater. Newspaper reading apparently is unaffected by television which, up to four in the afternoon, still pulls smaller audience than radio.

► That happy gleam in the eyes of the executives who negotiated the modified one-year Anglo-American remittance agreement is attributable

not only to their belief that the new deal is an excellent one for the American industry but also to the fact that there is a considerable difference between the figures on paper and the dollars likely to change hands. When the year is out, look for the Americans to be short only about \$3,500,000 instead of the \$5,900,000 which the agreement theoretically cuts from the total American remittances. This is made possible by the favorable terms of the last 1951 deal which left a wide margin for just such emergencies.

► Charles Chaplin's "Limelight," already hailed as one of the big screen events of the year, most likely will open at the Astor theatre in New York and day-and-date at one of the art houses. The same arrangement worked out well with "Outcast of the Islands." The picture played simultaneously at the Astor and the Fine Arts theatre. Although United Artists refrains from official comment, there is considerable competition for "Limelight" among the small houses and there is bad blood too, with UA preferring the Paris over both the Bijou and the Fine Arts. No deal has as yet been set.

► Representations grounded in technology, such as the Society of Motion Picture Art Directors' statement of protest to Attorney-General James P. McGranery ("We can create a successful artistic product for television, but the pictures must be designed for television perspective; specifically, there are important shades of difference in the writing, the acting, and the designing of sets and costumes"), quite possibly may be more effectual than arguments based on economics, ethics or other disputable grounds when the government tries to prove its 16mm conspiracy case in court.

► If the tax assessors of Stow, Mass., are permitted to get away with singling out the television set as a piece of household equipment to be specially, singly and categorically taxed at an arbitrarily fixed level, as can happen unless firm opposition is set in motion, no other form, means, implement or institution of entertainment is secure against whimsical assessment.

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This week in pictures



AT THE MEETING recently of the South Dakota Exhibitors Association, at Huron, in that state, left, Some of the officers and board members are seen with their chief speaker at the annual all-day session, Robert J. O'Donnell, exhibitor leader and general manager of the Interstate Circuit of Texas. In array, the men are Harold E. Hanson, secretary-treasurer; Axel Sorenson, director; Richard Klein, director; Mr. O'Donnell; B. Bengston, director; Leo Peterson, president; Lee Mischnick, vice-president; and Joe Floyd, director. The affair was at the Huron Country Club, and over 100 attended.



SHERRY JACKSON, appearing in Kansas City for Warners' "The Miracle of Our Lady of Fatima," visits with Bob Shelton, left, and Elmer Rhoden, Jr., at the Commonwealth circuit convention.



ANNUAL CONVENTION, above. A restful moment at the meeting of the West Virginia Allied Theatres Association, in Clarksburg, are: David Silverman, RKO Radio branch manager at Pittsburgh; E. R. Custer, Custer Theatre, Charleston, a director; Max Matz, Colonial Theatre, Bluefield, the unit's new president; Lawrence Carettie, RKO Radio; Rube Shor, secretary-treasurer and new national director; and Leon Bamberger, RKO sales promotion head.

AT THE "Just For You" premiere in Earl Strebe's Village Theatre, Lake Arrowhead, Cal., right, Actress Coleen Gray poses with Mr. Strebe, right; Al Taylor, left, Paramount Los Angeles manager; and Airman First Class Bill Wallock.





By the Herald

OVER THE BREAKFAST COFFEE, left, Bert Friedlob, producer of the 20th-Fox "The Steel Trap," told trade writers in New York star personal appearances are invaluable in selling pictures; and that he will visit 20 cities with Joseph Cotten, his picture's star.



by the Herald

AT THE LUNCHEON TABLE in New York British producer-director David Lean ("The Sound Barrier") and his actress wife, Ann Todd, discuss the problems of film making in England. They are aiding the editing of their film for release here by Lopert Films.

Sun Shines Bright on Warner Club's Golf

WARM WEATHER AND SUNNY SKIES favored the 300-odd golfers and guests who attended this year's Warner Club Golf Tournament at the Westchester Country Club, Rye, N. Y., last Friday, September 12. Warners' Leonard Palumbo, a favorite to win, won the first low gross prize.

[Photos by the Herald]



IN THE CLUBHOUSE, left. Above, Ben Sherman, Herman Starr, Samuel Schneider and Ben Wirth. At the left, James Mulvey, Robert Mochrie and Stanleigh Freedman.

AT THE DINNER, the prizes are awarded by Samuel Schneider, Warner vice-president. With him are Warner Club president Bernie Rosenzweig; Major Albert Warner, and Harry Kaimine. Others who won top prizes were Ed Fabian, low net for guests, and G. Graham, low net for Warner Club members. Also, M. Kendrick, Jack Barry, William Heineman and D. Richards.



ON THE COURSE. Left, Bernard Brooks, Jules Lapidus, Robert Weitman, Jerry Pickman, Leo Brecher, Howard Levinson and Ben Abner. At the right above, Frank Marshall, William Heineman, E. K. O'Shea and Hugh Owen. At the right, Ned E. Depinet, Spyros Skouras, Major Albert Warner and S. H. Fabian.





Mitchell Wolfson



Elmer C. Rhoden



Herman M. Levy



A. Julian Brylawski

TOA FAILS TO ACT ON 16mm SUIT, ARBITRATION

by MARTIN QUIGLEY, JR.

WASHINGTON: Differences among the members concerning the best course to follow with regard to the Government's films-for-television suit and differences with the distributors over the draft of an arbitration system, prevented the delegates to the Theatre Owners of America national convention from taking definitive action on the two major issues up for consideration at the sessions.

From September 14 to 18, more than 500 exhibitors and representatives of firms displaying equipment and merchandise at a trade show were on hand for the organization's fifth annual meeting at the Shoreham Hotel here. It was at the same hotel in 1947 that TOA was born of a merger of the Motion Picture Theatre Owners of America and the American Theatres Association.

Alfred Starr of Nashville was elected president, succeeding Mitchell Wolfson of Miami, and Walter Reade, Jr., was elected to the newly-created post of executive vice-president and chairman of the executive committee.

While TOA members were in general agreement on the arbitration plan, the failure of a special meeting between representatives of the distributors and exhibitor organizations, including both TOA and Allied, Wednesday afternoon at the Mayflower Hotel, made it impossible for the convention to give any absolute approval to the plan. Under consideration Wednesday was a proposal under which the convention would give contingent approval to the arbitration draft, subject to the board of directors approving changes made later on.

It came as a surprise to observers that all TOA units had not sent representatives qualified to vote on whether or not TOA should seek to become a defendant in the 16mm anti-trust suit. In a motion passed Wednesday afternoon the convention re-

corded that it was "incensed and shocked" at the action of the Department of Justice. However, a decision on TOA's stand will not be taken until the new president and executive committee make a survey of the regional units and present their views to a special meeting of the board of directors to be held some time this autumn.

This convention set an all-time high for closed business meetings. The press was excluded from a majority of the deliberations during the whole four-day period.

The board of directors, at the election



ALFRED STARR, newly elected president

meeting Monday, departed from prior policy by naming six vice-presidents instead of the two the organization has had so far. It was explained that the change was designed to provide TOA with ready material for succession to the presidency at the annual elections.

In addition to the naming of Mr. Reade, other vice-presidents include E. D. Martin, Georgia; Patrick McGee, Colorado; John Rowley, Texas; Roy Cooper, Cal., and Myron Blank, Iowa. S. H. Fabian of New York is the new TOA treasurer; Albert M. Pickus of Stratford, Conn., secretary; Mr. Wolfson and M. A. Lightman, Sr., co-chairman of the finance committee, and Herman Levy, general counsel.

Morris Lowenstein of Oklahoma City was chairman of the TOA nominating committee which prepared the slate of officers elected.

In his opening address to the convention Tuesday, when the meeting really got under way, Mr. Wolfson struck a note of optimism which was to reverberate through all sessions: "More and more patrons are returning to the movies and indications are that business will continue to improve." The retiring TOA head urged theatre men to "work on our common problems united in mind and spirit" and he observed that today's crisis in retrospect will look like the uncertainty brought on by the advent of radio in the 1920's "if each branch of the industry does its best job now."

Mr. Wolfson underscored the importance of seeing the industry as a whole and not just as a series of local problems. "Show me the exhibitor who says all his problems are local ones and I'll show you a badly deluded person," he said.

The Government's 16mm anti-trust suit

and TOA's position regarding this problem was the subject of extended remarks by Elmer Rhoden, head of the National Theatres Midwest circuit, who delivered the keynote address to the convention Tuesday. Mr. Rhoden posed the question of whether the TOA membership should call for a Senate investigation of the causes and purposes underlying the Justice Department's action, and he alerted his listeners to their responsibility to decide how best they can contribute to fighting the suit.

TOA members will have to decide, he said, "whether we are to remain content as co-conspirators or join in the fight (as defendants) to clear our name of this charge." The Government suit named TOA as co-conspirator in the alleged conspiracy among several of the film companies to withhold feature product from television and other competitive outlets. The convention was asked to decide whether to petition for the right to be included as a defendant.

Urging that the fight be carried to the public—a position with which some in the industry take issue—and that labor unions and other groups be enlisted also, Mr. Rhoden asked: "What is behind this conspiracy suit? Who inspired it? Have we come to the place in American life where self-preservation is unlawful? It is a matter of record that one Government official, since charged with bribery and other misconduct in office, accepted a fee of \$50,000 for his presumed influence in obtaining films for a Phonevision test. Have similar tactics been employed in the present case?"

"We believe we have a right to know and I urge this convention to call on our lawmakers to get the answers," the speaker declared.

Regarding producers who sell their old films to TV, Mr. Rhoden reminded his audience that "we owe our allegiance to those who have shown the courage and good judgment to turn down a few quick dollars, even at the expense of being charged with conspiracy for protecting the interests of their primary market."

Mr. Rhoden called for industry unity and, while lauding the COMPO, tax campaign, he urged TOA members to "get behind COMPO, extend its presentation, enlarge its scope and authority, and let it become the voice of the industry, fortified by the wholehearted support of all phases of this business, so that it will be well prepared to cope with any problem which now exists or may arise to confront the industry."

"We must create new selling approaches, build our grosses so that film returns to the studios will enable them to make even greater pictures," he said, adding: "We have no right to demand more and better pictures unless we are willing to reward them with better audiences."

Mr. Rhoden credited the industry's public relations effort with great improvement and offered a resolution commending the Motion Picture Industry Council for its work in the

ARBITRATION RUNS INTO A SNAG AS CHANGES IMPEND

An arbitration system for the industry, last week believed close to realization, was delayed indefinitely this week by a rapid-fire series of conferences, closed sessions, objections and statements, starting Monday in New York and ending Wednesday in Washington.

Distribution company presidents, meeting Monday afternoon at the Waldorf-Astoria Hotel in New York, discussed the draft of the proposed arbitration plan and announced that final approval by them "would await further discussion with exhibitor representatives." William F. Rodgers, Adolph Schimel, Robert Perkins and Austin Keough were appointed a committee to take the draft to Washington where they were to confer with Herman Levy, representing TOA, then in session in its annual convention, and Allied's Abram F. Myers.

Mr. Rodgers, addressing the TOA delegates at a luncheon Tuesday, assured them the arbitration plan would not fall through. The TOA convention then went into a star-chamber session which lasted until Wednesday noon, at which Mr. Rodgers and members of his committee explained the proposed draft and TOA delegates and officers made suggestions for changes. Wednesday afternoon the distributors' committee moved from the TOA meeting at the Shoreham Hotel to their rooms at

the Mayflower Hotel and went into a closed meeting with Robert Wilby, Alfred Starr and S. H. Fabian of TOA and Mr. Myers of Allied.

No official information was made available to the press on happenings at that meeting, but it was subsequently reported that in addition to the changes or clarifications in the draft, suggested by the company presidents Monday, the previously reported "minor changes" sought by TOA representatives were more extensive than at first believed. The cumulative effect, it was said, turned the operation into a complicated piece of surgery.

Following the meetings, Mr. Myers said flatly that he did not feel there would be an industry arbitration system "for many months, if at all." His statement came as a surprise and shock to the industry which had been led to believe agreement on arbitration was near. Mr. Myers said the film company lawyers and TOA representatives "presented numerous changes which we did not consider or act upon largely because the time was consumed with the same discussions and arguments that had taken place at the first session in April." He added that the Wednesday meeting had made "no progress" and that "there is no final draft for the exhibitor organizations to consider."

Hollywood Red battle. And he cited progress in the field of research, in the arbitration talks and the attempt to improve intra-industry relations. Mr. Rhoden concluded with a plea for special exhibitor attention to "the audience of tomorrow."

Tuesday was one of the busiest convention

days. Mr. Wolfson presented the 18th Annual Quigley Grand Awards for Showmanship to Louis Grossman, manager of the RKO Alden theatre, Jamaica, New York, and John Harrison, city manager for Georgia Theatre Co. at Waycross, Ga., winner of

(Continued on page 21)



COLONEL H. A. COLE, Allied leader, talks to the board. At his right are Morris Loewenstein, Mitchell Wolfson, Herman M. Levy, Dick Pitts, Alfred Starr.

WOLFSON PRESENTS QUIGLEY AWARDS AT TOA MEETING

WASHINGTON: The symbol of achievement in the art of selling the product of a great motion picture industry to the public—the Quigley Grand Awards for Showmanship—went to two men in person Tuesday of this week.

The men honored Tuesday received their accolades at the Theatre Owners of America annual convention in Washington, in ceremonies witnessed by top personalities of the exhibition business. They are Louis Grossman, manager of the RKO Alden Theatre, Jamaica, Long Island, whose prize was for best showmanship during 1951 in highly populated areas; and John Harrison, city manager at Waycross, Ga., for the Georgia Theatres circuit, winning for his showmanship in smaller situations.

Circuit Heads Attend

They accepted their plaques in the presence of their immediate superiors in their respective companies. In the instance of Mr. Grossman, Harry Mandel, RKO Theatres assistant to the president and its advertising chief, witnessed the presentation from Mitchell Wolfson, TOA president. In the instance of Mr. Harrison, he had as attendants E. E. Whittaker, chief of operations for the Georgia Theatre Company, and Pierce McCoy, also of that circuit, and a former Quigley Awards winner.

Some of the many exhibitor leaders present at the ceremonies, held during the TOA morning business session Tuesday, were J. Meyer Schine, M. A. Lightman, Leon Bamberger, Arthur Silverstone, E. W. Aaron, H. M. Richey, Robert Wilby, J. C. Shanklin, Herman Levy, Morris Loewenstein, Irving Mack, Joseph Stein, Myron Blank, Jack Levin, and more.

Awards 19 Years Old

The Quigley Grand Awards for Showmanship are 19 years old. Many of the men whose consistent campaigns won them the signal honor have advanced from managerships to executive positions with their own and other circuits; and others have gone into major motion picture companies in exploitation, and in advertising.

The judges each year are the advertising, publicity, and exploitation directors of major motion picture companies and major circuits. Their annual meeting and luncheon is a notable industry event in New York.

The two awards are of equal substance. The award for the larger situation recognizes the manager may have had help from distributor exploitation departments and also from his own large company advertising department. The award for the smaller situation recognizes that the man-



PRESENTATIONS, above and below, of the Quigley Grand Awards for Showmanship, at the Theatre Owners of America annual convention, in Washington, Tuesday. Above, Louis Grossman, winner of the award for large situations, receives his plaque from Mitchell Wolfson, left, TOA president, as Harry Mandel, RKO Theatres executive, watches. Below, John Harrison holds his plaque for small situations, flanked by Pierce McCoy, former awards winner, and E. E. Whittaker, right, Georgia Theatres circuit operations manager.



ager in a small theatre most often operates with his own initiative and effort—and also with much smaller resources.

Worthy of comment is that Mr. Grossman is the first New Yorker to win the

awards, in the very city which houses the citadels of showmanship, the national circuit and distributor home offices. Mr. Harrison is the third winning manager from Georgia Theatres.

OUT OF ONE MASTERPIECE ANOTHER HAS BEEN CREATED!

20th Century-Fox

proudly presents

**THE MOST
IMPORTANT
MOTION
PICTURE
EVENT
OF 1952!**

He searched for his lost soul . . . in the bitter sweet of Parisian nights . . . through a war in Spain . . . and hippopotami-teeming waters of throbbing Africa. And now he stood before the great mountain of Kilimanjaro, at the edge of "Ngaje Ngai," House of God, and he dared not enter—for his life as his loves had been a sin!

**GREGORY
PECK**

**SUSAN
HAYWARD**



TWENTIETH CENTURY-FOX presents **ERNEST**

THE SNOWS of KILIM

(Pronounced KILL-A-MON-JARR)

with **HILDEGARDE NEFF** and LEO G. CARROLL • TORIN THATCHER • AVA NORRING • HELENE STANL

Ernest
Hemingway's
greatest
love story
filmed against
the most
adventurous
backgrounds
in the world
today!


AVA
GARDNER




HEMINGWAY'S
ANJARO
COLOR BY **TECHNICOLOR**



Produced by *Darryl F. Zanuck* Directed by *Henry King* Screen Play by *Casey Robinson*



*Backed by the
greatest advertising
publicity and
exploitation campaign
in the history of
20th Century-Fox!*



One of the powerful, full-color national
magazine ads which is pre-selling
"THE SNOWS OF KILIMANJARO"
to 124,682,000 READERS of:

LOOK • AMERICAN WEEKLY • HARPER'S
BAZAAR • PICTORIAL REVIEW • COSMO-
POLITAN • GOOD HOUSEKEEPING • HOUSE
BEAUTIFUL • TOWN AND COUNTRY
PHOTOPLAY • MODERN SCREEN • SCREEN
STORIES • MOTION PICTURE • SCREENLAND
SILVER SCREEN • MOVIE LIFE • MOVIE
STARS PARADE • MOVIELAND • MOVIE FAN
MOVIE TEEN • MOVIE PIX • SCREEN FARE

Robinson

ERNEST HEMINGWAY'S

THE
KILIMANJARO
COLOR BY
TECHNICOLOR



NOW
WORLD PREMIERE
PRESENTATION

AT THE

Rivoli Theatre

NEW YORK

Because of the extraordinary quality of this picture, "The Snows of Kilimanjaro" will be available for special pre-release engagements in selected theatres in a limited number of large cities for October showing. These pre-release engagements will generate exploitation possibilities and word-of-mouth publicity seldom before attained by any motion picture.

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TOA MEETING

(Continued from page 13)

the award for smaller situations. Mr. Grossman, who received the handsome bronze plaque for large situations, is the first New York City showman to win the Award in the 18-year history of this important showmanship recognition.

But arbitration, which dominated much of the convention, began seriously to occupy the TOA delegates Tuesday. First William F. Rodgers, chairman of the distributor arbitration negotiating committee, made it plain at a luncheon that the industry arbitration plan "will not fall through," and then the convention spent a long afternoon session going over the arbitration plan in secrecy. This study was continued by the group through Wednesday morning.

Says MPAA Members Want Arbitration

In his banquet speech Thursday night, Eric Johnston, MPAA president, declaring that "you can't sue a business into prosperity," assured TOA members that "the company presidents genuinely want to see an arbitration system set up and operating—and the sooner the better.

"Naturally, I don't think arbitration is going to cure all our ills and differences, or erase overnight all the mutual suspicions that we may have harbored through the years. But I am convinced it will open a new era of faith and trust and unity among ourselves," he said.

The general feeling of optimism and accomplishment, the confidence that the business is on the upgrade, reflected in the atmosphere of the convention and found its expression in the relaxed, let's-enjoy-ourselves attitude of the TOA delegates. There were more smiles than last year and the shop talk abounded with confidence.

When the convention opened Tuesday morning, it was called to order by A. Julian Brylawski, the convention chairman. Mr. Levy, Mr. Fabian, Mr. Wolfson, Mr. Rhoden, R. J. O'Donnell and Mr. Blank were on the dais as F. Joseph Donahue, president of the District of Columbia Commissioners, made his welcome address. Later Mr. Levy told the convention that the Ascap tax on non-film music was a legally justified impost and that there were no satisfactory ways of avoiding it, other than to dispense with Ascap music entirely.

TOA Committees Present Reports to Convention

At this time, the convention had before it already a good many of the committee reports. These included the one on public relations with Mr. Rhoden chairman. It made the point that, while great progress had been made in the field of public relations, "this progress has been represented largely in matters of expediency rather than in a strong, well-coordinated all-industry program designed to establish and maintain a good character for the motion picture and the people who make them." The report cited the "incomparable service" rendered the in-



SHOWING "The Snows of Kilimanjaro." Ava Gardner, star, and Al Lichtman, 20th-Fox vice-president, are hosts to TOA showmen, including M. A. Lightman at the right, and Myron and A. H. Blank at the left.

dustry by the MPIC which has "won the battle," with the Reds on the run.

Mr. Starr, as chairman of the special TOA tax committee, said it was gratifying to know that the great proportion of small independent exhibitors "subscribed almost one hundred per cent" to the fund to fight the admissions tax and he said he had found many of the legislators in Washington sympathetic to the industry's tax plea.

The Theatre Television Committee, Robert J. O'Brien, chairman, cited the growth of large-screen TV to 84 theatres equipped in 50 cities and improvements in the equipment. The report noted the need for "some regularity of programming" and predicted that the coming year should provide the exhibitor with some regularity of usage "so that his fixed costs can be prorated over a broader base."

Sam Pinanski, reporting on COMPO, said "the period of COMPO's uncertainty is over for it has a well defined program and has been given the financial and moral support" of many exhibitors. Mr. Pinanski, one of COMPO's three co-chairmen, outlined

COMPO activities and disclosed that arrangements for another industry Round Table conference in the winter are proceeding.

Reporting for the drive-in theatres committee, Jack Braumagel warned that "we are now to the critical point of overbuilding in drive-ins which leads to product fights that in the long run do nothing more than run up film rentals without increasing gross." He said 1952 was "a fruitful and expanding year" for drive-ins.

E. D. Martin, in the report of the organization and membership committee, said the results of TOA's reorganization into six regional units had been "very promising for the first year." It was recommended that the chairmanship of the regional units be rotated and also that a yearly concentrated membership drive be held.

Urges Industry Return To True Showmanship

In his banquet speech Thursday night, Mr. Johnston deplored the prevalence of lawyers in the industry and said that if the industry could "just get these breathless legal athletes to buy a ticket first, perhaps there would be no need to sing the box office blues." He urged the industry to "get out of law business and get back into show business" and proceeded to discuss a wide scope of industry problems, singling out multiple runs, which, he said, "take a picture through the town like an express train"; arbitration, taxes, theatre television and unity.

All these, he said, "testify to the wide range of mutual interests that guide us in the direction of unity. Disunity is a synonym for disaster." Always highlighting his confidence in the present and future status of the industry, Mr. Johnston deplored the fact that so many in the industry are in the crying-towel business. He also predicted that TV would sell pictures in the theatres.

Of television he said he did not discount it as a competitive medium "but it is an evident falsehood for anyone to contend that it's going to put pictures out of business."

The convention Monday voted to meet in Chicago October 31 to November 5, 1953, in a joint meeting with the Theatre Equipment and Supply Manufacturers Association.

Gael Sullivan Resigns Post

WASHINGTON: Gael Sullivan, executive director of Theatre Owners of America, tendered his resignation this week in advance of the TOA convention here. In his statement, Mr. Sullivan, who had been active for many years in Democratic politics before joining TOA four years ago, said he owed it to his family "to consider seriously a change that will bring me a greater challenge and compensation." He said he expected to announce his future plans shortly. In a statement issued by S. H. Fabian, chairman of the TOA executive committee, regret was expressed at Mr. Sullivan's decision to leave and his services and contributions to TOA were cited with appreciation. Mr. Sullivan's duties for the moment will be taken over by Herman Levy, TOA general counsel, Dick Pitts and Howard L. Bryant.

NEXT ATTRACTION

CAPITOL

Paramount presents
BING CROSBY · JANE WYMAN · ETHEL BARRYMORE
in **JUST FOR YOU**
Color by **TECHNICOLOR**

Produced by PAT DUGGAN · Directed by ELLIOTT NUGENT · Screenplay by ROBERT CARSON
Based on "FAMOUS" by Stephen Vincent Benét
SONGS—Music by HARRY WARREN · Lyrics by LEO ROBIN

Paramount Delivers
Broadway Its All-Time
Star Thrills...and in
Color by **TECHNICOLOR**

NEXT ATTRACTION

Paramount presents
BOB HOPE · JANE RUSSELL · ROY ROGERS and TRIGGER
in **SON OF PALEFACE**
Color by **TECHNICOLOR**

Produced by ROBERT L. WELCH · Directed by FRANK TASHLIN
Written by FRANK TASHLIN, ROBERT L. WELCH and JOSEPH QUILLAN

PARAMOUNT





NEXT ATTRACTION

ROXY

Paramount presents

BETTY HUTTON and **RALPH MEEKER**

in A Perlberg-Seaton Production

SOMEBODY LOVES ME

Color by **TECHNICOLOR**

with
ROBERT KEITH • ADELE JERGENS and the CHEZ PAREE ADORABLES
Produced by WILLIAM PERLBERG and GEORGE SEATON
Written and Directed by IRVING BRECHER
Suggested by the careers of Blossom Seeley and Benny Fields



Bing, Bob and Betty all playing the famous street at once. All in fun-festive, song-packed, color-by-Technicolor shows in three of the world's leading showcase theatres!

Every day Paramount's lavish hand of showmanship is making things like this happen, to increase maximum movie-going habits on Broadways throughout the nation. So it's no wonder that...

Paramount product — — —

Paramount selling — — —

are paying off everywhere as never before!

Terry Ramsaye Says



THE SPORTS PAGE—For years upon years, really decade on decade, I have been minded toward, and lazily postponing, an outgiving of indignation at the absurdities of the newspaper sport section and the tons of spruce pulp in acres of newsprint lavished on a merely vociferous minority interest. All this with negligible return of revenue, substantially a complete contribution to the organized businesses of baseball, pugilism, wrestling and more recently such spectator items as football, basketball and hockey. Meanwhile in years of show exploitation, including movies, a sense of unfair and ridiculous discrimination was added to my academic disapproval.

Now something has been done about it, by a working newspaperman, Paul M. Brunn of the *Florida Sun*, of Miami Beach. He has taken off with the belligerent utterance the situation requires and it is now being circulated, educationally, among picture editors and movie writers by Loew's Theatres' *Movie News Letter*. Mr. Brunn is hot and quotable. There's only room for excerpts here:

"The quarrel that I have with almost all newspapers is the fabulous and unlimited space and personnel they devote to professional sports. All the editorial men I know favor the condition as it exists.

"Let us be specific. The controversy [in his office] reached a peak never before attained when Rogers Hornsby was fired as manager of the St. Louis Browns. . . .

"Local papers played this as though it were of equal importance with the establishment that the 'flying saucers' are from Mars, or some other history-making event. . . . Papers all over the nation did the same. . . . There were eight-column streamers. . . . Some papers made it a front-page banner. . . . This concerned a man whose chief claim to fame is that he was notorious for bad manners. . . .

"St. Louis is 1,310 miles from here. I doubt if 10 of our entire half million residents saw the St. Louis Browns while they were losing games under Hornsby's management. . . . many thousands of our local residents. . . . have never seen Hornsby. . . .

"I would like to compare the space this man received with that devoted to local motion pictures and other local amusement, except that the comparison would require a microscope. . . .

"Every day, every week, every month, every year, more people locally attend the 76 motion picture theatres in our county than ever dream of attending all our sports events combined in a comparable period.

"Do you think you would ever see a

single line in our local press concerning the pictures these untold thousands of people pay admission to see if there wasn't a regular and daily schedule of advertising by said theatres?

"I am beaten about the ears by newspapermen who insist sports is what the public wants to read. If this is true it is because the newspaper boys have created a monster now accepted."

Mr. Brunn also cites in detail elaborate fight coverage, staff assigned in-person report, wire service stories, background stories, wire photos, banners and two-page spreads. But of the biggest movie coverage he finds:

"I have yet to hear of an important world premiere motion picture, even of epic proportions, being covered at any expense to the newspaper. The movie companies are expected and do pay all of the expenses connected with a newspaperman covering the event. . . ."



THE KNOW HOW—How many executives in this industry have had the experience and know-how of operating the camera, developing the negative, editing it, timing it, making the print, complete with tint-and-tone, and projecting it on the screen, all that in addition to the selection of the subject matter, tending to some promotion and cost accounting on the side along with editorial and supervisory responsibilities, this through all the revolutions including color and sound and from nickelodeon to super-cinema? There is one man who has. It has taken him only a little more than forty years to do it, so far. He is Al Richard, editor of *Paramount News*, which has just been celebrating its twenty-fifth anniversary.



PERCENTAGE—Plain business sanity, belatedly arriving in the ornately fantastic history of the star system, is applied in Universal's initiation, now two years ago, of employment of top stars on lower salaries and a continuing percentage participation in the earnings of the picture. In Hollywood it is said that James Stewart with such a deal for "Winchester 73" has earned something upwards of half a million dollars. That is considerable remuneration for work in one picture. It is to be remembered that many and many a year ago it was that notion of star participation which was crystalized into United Artists, some of whom added vastly to their incomes.

Jameyson Emphasizes Firm Future

The public will absorb new forms of entertainment and also enjoy the old. The theatre man must continue to use his skill in advertising to that public, and retain his faith in it. Such was the message from Howard E. Jameyson, president of Commonwealth Theatres, to the circuit's annual meeting last week in the Hotel Muehlbach, Kansas City.

Other speakers were Elmer C. Rhoden, president of Fox Midwest, who pointed up the local knowledge of theatre managers as contributory to the circuit's success; Sterling Silliphant, 20th Century-Fox advertising executive, who reviewed promotion campaigns on large pictures; Elmer C. Rhoden, Jr., film buyer, who reviewed outstanding product; Dick Orear, purchasing agent; and Fred Muhmel, concessions manager.

New features and adaptation of their promotion to Kansas, Missouri, and Nebraska conditions, were discussed. Crowned "King of the Sun" in the annual managers' contest was Ray Watkins, Superior, Neb. "King of the Moon" winner among drive-in managers was Dick Wommack, Harrisonville, Ark.

Service pins for years of service went to T. C. Baldwin, Frank Dodson, Church Rees, Jr., Doyle Branscum, Allen Cooke, and K. K. King.

R. M. Shelton, general manager, presided at the sessions.

Minneapolis Area Has Boom in Drive-ins

The Minneapolis exchange area is seeing a tremendous drive-in construction boom. Observers predict it may last as long as five years.

The Snyder Theatre Company, Williston, N. D., has a new drive-in in that city. The Ironwood Amusement Company, Ironwood, Mich., opened one there last week. The Newton, opened in the North Dakota city of that name. Drive-ins are being built at Navarre, Minn., by the Navarre Amusement Corp., of Minneapolis. Another one is rising at Miller, N. D. Ernest Schweigert, owner of the Princess in that town, is the builder. Frank Hahn, owner of the Bay and Royal, at Ashland, Wis., is also building a drive-in. Lyle Carrish of Wayzata, Minn., has scheduled construction of a new drive-in at Hibbing, in that state.

Times Film Corporation Acquires Seven Foreign Films

United States distribution rights to seven films from Italy, France, and Sweden have been acquired by Times Film Corporation, New York. They will be given English subtitles and be released one a month beginning in November.

"CARIBBEAN" WHIPS UP BOX OFFICE STORM!

PARAMOUNT'S
Big TECHNICOLOR Adventure-Special
Topping Top-House Business!

110% to 175% in these typical engagements . . .

FOX THEATRE, Philadelphia

PARAMOUNT THEATRE, Buffalo

SENATE THEATRE, Hartford

COLISEUM THEATRE, Seattle

STANLEY THEATRE, Atlantic City

ALLYN THEATRE, Hartford



CARIBBEAN

Color by

Technicolor

JOHN

ARLENE

PAYNE DAHL

with CEDRIC

HARDWICKE

FRANCIS L. SULLIVAN - WILLARD PARKER

Directed by EDUARD LUDWIG - Written for the Screen by FRANK L. MOSS

and EDUARD LUDWIG - From the novel by Henry A. Clark

Produced by William H. Pine and William C. Thomas

ATTENTION EXHIBITORS! Take advantage of the free special theatre teaser trailer featuring gorgeous cover girl Arlene Dahl; 2 free TV trailers; and a free station break card for TV.

Ask your local Paramount Branch.



EADY PLAN DEFAULTS BRING A NEW BRITISH PROBLEM

by PETER BURNUP

LONDON: The Eady Pool broth is coming rapidly to a boil. All four trade associations are disturbed at the growing number of Eady "non-cooperators" (producers bluntly call them defaulters).

Latest returns show that 266 exhibitors are now refusing to pay the levy, representing an estimated loss to the Pool of £80,500 a year. Some theatre men are depositing the amounts due from them in separate banking accounts and say they will hand over the cash as soon as their complaints over the Pool's administration are dealt with. Others frankly admit they will never pay until the so-called voluntary levy is made statutory.

The General Council of the Cinematograph Exhibitors Association decided this week not to consider any further extension of the Eady levy until what the CEA general council describes as anomalies are removed. CEA points out that the original agreement made at the instance of Sir Wilfrid Eady declares that "the receipts of the Pool will be used for the support and encouragement of the production of British films." Exhibitors allege that the Pool as it is now run does no such thing.

One main objection among theatre men is to the fixed-price levy. A theatre, under the present plan, pays a levy of three-farthings per irrespective of its price-scale. A seat sold at 8s.6d., for example, bears the same levy as a 1s.6d. seat. Objectors claim that the levy should be on a percentage basis.

But the over-all grievance relates to the manner in which the Pool is distributed. It is pointed out that a mediocre picture which is booked only because it carries a Quota ticket gets a share of the Pool with no guarantee that its producer won't go on turning out low-grade product.

That, say the complainants, is the direct opposite of the purpose for which the fund was established. It is claimed, too, that a program consisting of a first class American picture and a trumpery Quota quickie in support just perpetuates that anomaly. Some theatre men go so far as to suggest that a continuance of Eady should lead to the abolition of the Quota.

At its meeting this week the general council instructed the association's branches to consider the matter forthwith. When branch views are known, the general council will convene as an emergency meeting and then press its demand for further information on the Fund's administration. It is announced that in the second year of the Plan the Pool will yield 43 per cent of a picture's gross in regard to first features and 107½ per cent in the case of shorts.

At a recent private dinner in his honor, Sir Wilfrid Eady told trade representatives very plainly that if the voluntary levy broke down the Government would not hesitate to make the plan statutory. Sir Wilfrid is no longer in the Government service, but it may be taken that his speech represents the Treasury view.

Warners at 6-Year Peak At Studio

HOLLYWOOD: Production activity at Warner Brothers currently is at a six-year peak with eight pictures, six in color, now being filmed in California and throughout the world, it was announced here last week.

In addition, the studio reported that Jack L. Warner, executive vice-president in charge of production, last week closed "three of the studio's most important deals in several years" with the signing of Judy Garland to star in "A Star Is Born," Kathryn Grayson to star in "The Grace Moore Story" and at least three other musicals, and Will Rogers, Jr. to star in "The Boy from Oklahoma."

Currently in production in California are the following pictures: "Cattle Town," starring Dennis Morgan and Amanda Blake; "Come on, Texas," WarnerColor, starring Randolph Scott and Phyllis Kirk; "The

Jazz Singer," Technicolor, Danny Thomas and Peggy Lee; "By the Light of the Silvery Moon," Technicolor, starring Doris Day and Gordon McKee; "She's Back on Broadway," WarnerColor, starring Virginia Mayo, Frank Lovejoy and Gene Nelson.

In production abroad are "His Majesty O'Keefe," Fiji Islands, Technicolor, starring Burt Lancaster and "The Sea Rogue," Sicily, Technicolor, starring Errol Flynn. In Quebec, Canada, Alfred Hitchcock currently is shooting "I Confess," starring Montgomery Clift, Anne Baxter and Karl Malden.

Chaplin's 'Limelight' to Get Sponsored London Premiere

Charles Chaplin's first film in five years, "Limelight," being released by United Artists, will have its London premiere under sponsorship of the Royal London Society for Teaching and Training the Blind. Premiere "presidents" will be Princess Alice and the Earl of Athlone, the Earl and Countess of Mountbatten, and United States Ambassador Walter S. Gifford. Many distinguished British personalities will join these as patrons or committee members.

Tax Repeal Effort Gets New Support

The motion picture industry drive for repeal of the 20 per cent Federal admission tax picked up additional support last week from legislators and would-be legislators from West Virginia and Ohio.

In Washington, Representative Elizabeth Kee of the Fifth Congressional District of West Virginia advised J. C. Shanklin, president of the West Virginia Theatre Owners Association, that she is "very definitely in favor of repeal of the tax."

At the same time, Robert Wile, secretary of the Independent Theatre Owners of Ohio, reported that he had received written messages of support for the drive from 26 of the 49 Ohio candidates for the Senate and House. Only three candidates have refused to be committed on the repeal proposal. The seven candidates to announce a favorable stand since last week's report include Thomas Jenkins, Ironton; John McSweeney, Wooster; Frazier Reams, Toledo; William H. Ayres, Akron; Delmar A. Canaday, Pomeroy; Wayne L. Hays, St. Clairsville and P. W. Griffiths, Marietta.

Representative George Bender (R., Ohio) told members of the Northern Ohio Tax Repeal Committee at a luncheon in Cleveland Monday that it is important to keep small business in operation and guaranteed his cooperation in the tax fight. Representative Frances P. Bolton (R., Ohio), at the same gathering, said the tax should be eliminated as part of a general reduction of taxes and expenditures and implied that she would cooperate if such a bill carried no conflicting amendment. The Cleveland luncheon was held at the Hotel Holland.

In Boston, Martin J. Mullin, regional chairman of the COMPO tax committee campaign for the five New England states, announced that he has called a luncheon meeting September 23 in Boston to lay the ground work for the campaign in that area. Attending will be chairmen for the state committees and for the 22 New England Congressional districts. Primaries in all five states will have been held then.

20th-Fox Will Honor Branch Managers

Exchange heads of the company's 38 branch offices will shortly be saluted by Twentieth Century Fox by means of a Branch Managers Testimonial Drive running from September 28 through December 27. The Testimonial will embrace top releases. Division sales managers will act as drive captains. Some of the pictures which will figure in the drive are "The Snows of Kilimanjaro," "My Wife's Best Friend," "Way of a Gaucho," "Something for the Birds," "The Steel Trap," "Bloodhounds of Broadway" and "The Stars and Stripes Forever."

AMERICANS ARE PLEASED AT BRITISH AGREEMENT

\$17,000,000 Annual Basic Remittance Retained in Modification of Deal

Modifications for the one remaining year of the Anglo-American film agreement were approved this week by the American industry and the British Government.

The deal, hailed as an excellent one by the Americans, revolves around the following basic points:

1. The \$17,000,000 basic annual remittance will be retained.
2. The Americans waive their rights to the convertibility of \$5,900,000 representing the U.S. distributors' Eady Plan share for part of this and all of next year.
3. American producers making films in British studios will continue to remit their Eady Plan share in dollars.
4. The 3-1/3 per cent production incentive bonus continues in force unchanged.

Terms of the new agreement were approved Monday by the board of directors of the Motion Picture Export Association and the Society of Independent Motion Picture Producers and the pact will go into effect October 1.

British Government approval presumably came last weekend, since, when the MPEA board convened for its meeting at the Hotel Astor in New York, Eric Johnston, MPEA president, announced the British action. It took the board only 20 minutes to hear Mr. Johnston and Joyce O'Hara explain details of the deal and to approve its provisions.

The official announcement of the board's action said the American companies had agreed to the new pact "in recognition of the difficulties which the United Kingdom is facing at this time in its dollar balance of payments."

Mulvey Sees Accord as Mutually Beneficial

American executives commented this week that Britain's improving dollar position might have had something to do with the favorable terms of the pact. "Had we negotiated this agreement earlier this spring, when Britain's trade balance was so very poor, we wouldn't have come off half as well," said one of the negotiators.

James A. Mulvey, chairman of the SIMPP's distribution committee, who had represented the Society at the talks with Ellis Arnall, SIMPP president, said the accord was "mutually beneficial to the British Government and to the American motion picture industry" and he observed that the

negotiations and their conclusion "represent the kind of international agreement which can be reached when all parties approach a problem in the spirit of good will and determination to recognize each other's problems."

Retention of the \$17,000,000 basic remittance base was considered a clear victory for the American industry. The original British demand, when the negotiators sat down in Washington to discuss modification, was for a cut in the remittance of \$7,000,000 and the industry had feared even more severe terms in view of Britain's dollar shortage.

Americans' Eady Fund Share Is Not Frozen

Under the original two-year agreement, signed in 1951, the American companies were able to remit a minimum of \$4,000,000 and a maximum of \$6,000,000 as their share of the Eady fund. The agreement left sufficient margin to permit remittance of practically all of the companies' sterling balances and the industry is expected to end the first year with the conversion of a total in excess of \$26,000,000.

The terms of the new pact do not actually freeze the distributors' Eady fund share but merely, as the MPEA announcement put it, involve agreement "to waive part of these transfer rights under the Eady Plan in respect both of the current year ending September 30, 1952, and in respect of the year ending September 30, 1953." The \$5,900,000, involved are available for various uses including production.

The Eady Plan involves benefits to producers, distributors and exhibitors. It is financed by a levy on the exhibitor takings at the box office. When an American producer makes a film in Britain, he is eligible for Eady subsidy in the ratio to the business his picture does in British theatres. This producers' share continues remittable. Last year, it amounted to \$1,100,000 in the aggregate.

It is understood the production incentive bonus was left undisturbed since the British Government considers the present level of actual and planned American production in Britain satisfactory.

British Are Happy with Revision of Agreement

In concluding his Washington talks with the industry, Sir Frank Lee, Permanent Undersecretary of the Board of Trade, let it be known the agreement has left "both sides happy." It is understood the British delegation feels the paper reduction of \$5,900,000 in American dollar earnings is an impressive one and that the deal as a whole is to the political credit of the Churchill Government.

In his statement following SIMPP approval of the pact, Mr. Mulvey said "It was a cardinal point in our position that the \$17,000,000 annual remittance provided for in the basic Film Agreement should not be reduced, and the British Government recognized and agreed to the equity of our stand. The American companies on their part recognized that a waiver of dollar remissions of earnings under the Eady Plan could be agreed to without affecting basic American interests and at the same time giving recognition to the problems of Great Britain in connection with its dollar balances."

"Ivanhoe" Week Set

MGM has set aside the week of September 22 as "Ivanhoe Week," at which time the film will be playing or will have played in almost every exchange center in the nation, the company announced this week.

In line with this, all MGM and National Screen Service branches will display exclusively promotion material on the picture for the entire week. In cities where the picture will be current, or will open soon, all advertising accessories will give the name of the theatre and the playdates.

Theatre owners, bookers, newspaper men and trade press representatives in each of the branch areas will be invited to see the displays on "Ivanhoe." These will include every type of accessory and promotion and will mark the first time that both MGM and National Screen have joined hands in a nationwide tribute to a picture.

Biography of Rank Is Published in London

LONDON: The publishing house of Hodder and Stoughton has brought out the first full-length biography of J. Arthur Rank. The book, written by Australian Alan Wood, is entitled "Mr. Rank—A Study of J. Arthur Rank and British Films." Mr. Wood tells the Rank story with particular emphasis on Mr. Rank's activities in the film field and his ascent to dominance in British production. The book includes an analysis of the British industry and its difficulties.

To Open Theatre on Guam

Guam Theatres, Inc., owned by Pedro Leon Guerrero, will open a theatre on the island of Guam within a month or two. Ed Rowden Theatre Service of San Francisco will do the booking.

The crowd

"THE QUIET MAN" IS THE YEAR'S

JOHN WAYNE-MAUREEN O'HARA-FITZGERALD
JOHN FORD'S "THE QUIET MAN" TECHNICOLOR

MAUREEN O'HARA
"QUIET MAN" TECHN. COLOR

5th SMASH WEEK!
AT THE CAPITOL THEATRE
NEW YORK

EVERYBODY, BUT E
"HIGHEST RATING!"
N.Y. NEWS
"SOMETHING TO SHOUT ABOUT!"
N.Y. JOURNAL AMERICAN

WAYNE-MAUREEN O'HARA
FORD'S "THE QUIET MAN"

THE QUIET MAN

HERBERT J. YATES *presents*
John Ford's Greatest Triumph

THE **Quiet**

Color by TECHN
A REPUBLIC

s agree...

MOST OUTSTANDING PICTURE!"

FRANK QUINN, New York Mirror



EVERYBODY LOVES IT!..

"A ROLICKING
TALE!"

N. Y. TIMES

"SUPERB
PRODUCTION!"

N. Y. HERALD TRIBUNE

JOHN WAYNE-MAUREEN O'HARA
JOHN FORD'S "THE QUIET MAN" TECHNICOLOR

WAYNE
O'HARA
"THE QUIET
MAN" TECHNICOLOR

JOHN WAYNE
MAUREEN
O'HARA
"THE QUIET
MAN" TECHNICOLOR

Man

TECHNICOLOR
PICTURE

starring
JOHN WAYNE • MAUREEN O'HARA • BARRY FITZGERALD

with
WARD BOND • VICTOR McLAGLEN • MILDRED NATWICK • FRANCIS FORD
ARTHUR SHIELDS and the IRISH PLAYERS

Directed by **JOHN FORD**

Screenplay by FRANK S. NUGENT • Story by MAURICE WALSH
Produced by MERIAN C. COOPER • AN ARGOSY PRODUCTION

"SNOWS," PROMOTED TO THE HILT, OPENS ON BROADWAY

Matching the sweeping scope of the picture, Twentieth Century-Fox Wednesday gave its "The Snows of Kilimanjaro" a klieg-lighted sendoff, complete with the traditional glitter and glamor of a Broadway premiere, at the Rivoli theatre in New York.

On hand for the occasion were a group of notables, including stars from Hollywood, Europe and India and Darryl F. Zanuck, who with this personal production marks his 25th anniversary as a motion picture producer.

The gala opening was well covered by both radio and television and witnessed large crowds clamoring for a glimpse of the stars. "The Snows of Kilimanjaro," in color by Technicolor, is a screen version of Ernest Hemingway's romantic adventure drama. It stars Gregory Peck, Ava Gardner and Susan Hayward. Henry King directed.

Twentieth-Fox is giving the picture the largest advertising campaign ever set for any of its productions. The drive has been programmed throughout the Hearst magazines and newspaper supplements coast-to-coast and is designed to saturate a readership total of upwards of 130,000,000. It is timed to coincide with the fall pre-release engagements of the production.

Ohio Censor Appeal Seen Not Possible

COLUMBUS: State Education Director Dr. Clyde Hissong, chief Ohio film censor, may find that there is no legal way to appeal the anti-censorship decision of Judge Frank Wiley in the Toledo newsreel censorship case, said a Columbus, Ohio, attorney, employed by the state.

The *Columbus Citizen* printed the attorney's opinion, without identifying him. The attorney said that since the Toledo case was a criminal action, no appeal by the prosecution can legally be made if the defendant is acquitted. Dr. Hissong said he was planning to confer with Attorney General William O'Neill on the appeal question.

The *Citizen* said that if the appeal route is blocked, Dr. Hissong could take only one course of action—disregard the Toledo decision and order his enforcement officers to continue to arrest theatremen who show uncensored films. If this action is taken, the constitutional question eventually would be taken to a higher court. Generally, a constitutional interpretation by a lower court is not accepted. Only a decision by the Ohio Supreme Court or the U. S. Supreme Court is accepted, said the *Citizen*. The

Four-color spreads will hit the monthly issues of the widely-circulated magazines and weekly supplements. Included on the Hearst magazine roster, among others, are *Cosmopolitan*, *Good Housekeeping*, *Harper's Bazaar*, *House Beautiful*, *The American Weekly*, *Pictorial Review*, etc. In many cases, color covers starring personalities connected with "Kilimanjaro" will cue readers' attention to inside articles.

The ABC network gave the New York premiere "live" television coverage while a special CBS camera unit photographed it for Thursday night presentation over that network. Jinx Falkenberg taped proceedings for presentation on her radio show. In addition to the newspaper advertising and publicity campaign, 20th-Fox also bought a cycle of television spots which started running last Friday.

Among the stars attending the premiere were Ava Gardner, Bette Davis, Ava Norring, Gloria de Haven, Marlene Dietrich, Gary Merrill and many others. New York's Mayor Vincent Impellitteri headed the list of figures from other fields. From India, 14 top motion picture personalities, including seven of that country's leading stars, attended the opening.

Toledo decision affected only the state's right to censor newsreels.

Two cases pending in the Ohio Supreme Court may provide the final answer. The film industry has asked the state's highest tribunal to rule on the constitutionality of all film censorship. The cases involve two films rejected by the Ohio censor board—"Native Son" and "M."

Theatre-Radio-TV Tie Up Launched in New York

The mutual promotion agreement between New York City theatres and WNBC-WNBT was launched Monday by performer Skitch Henderson in his radio and television shows. The radio programs feature a listing of attractions at Broadway and neighborhood houses, while the TV programs make use of institutional promotion as well. The radio programs are heard from 12:45 to 1:15 P.M. and 11:15 to 12:00 midnight. The TV program can be seen from 6:30 to 7:00 P.M. The Organization of the Motion Picture Industry of the City of New York signed the agreement for some 500 New York theatres.

Plan Carolina Drive-in

The Statesville Theatre Corporation has completed arrangements to build a drive-in theatre between Scotland Neck and Hobgood, North Carolina. James Boyd, manager of Statesville's Dixie theatre, Scotland Neck, has announced.

"Miracle" Is Approved in Maryland

BALTIMORE: The state Censorship Board last week approved the showing in Maryland of the Italian picture "The Miracle" but condemned it at the same time as "an obvious indignity to religious personages and beliefs."

Sydney R. Traub, chairman of the Maryland board, in certifying the film for public distribution, said he had "no legal alternative other than to approve the picture."

"The Miracle" was the subject, earlier this year, of a U. S. Supreme Court decision which weakened the foundation of censor boards throughout the country and established definitely that "sacrilege" was not a legal basis on which a film can be banned in this country. "The Miracle" has been banned in New York on these grounds.

In a letter to Governor Theodore R. McKeldin, Jr., of Maryland, the American Civil Liberties Union protested the continued efforts by the state's censor board to censor motion pictures. Elmer Rice, chairman of the Union's National Council on Freedom from Censorship, urged the governor to "advise the board of censors that whatever it may feel its duties to be, that they may not in any way exercise a prior restraint over motion picture films."

In approving "The Miracle," the board also approved the two other pictures in the "Ways of Love" trilogy of which "The Miracle" was a part. However, while "The Miracle" was left untouched, the censors did delete the seduction scene from "A Day in the Country."

With reference to the Maryland board's contention that Hollywood recently had begun to deviate from the Production Code—which has been denied by the Production Code Administrator—Mr. Rice said state obscenity laws are adequate to reach immoral or other legally objectionable motion pictures.

Chicago Grand Loses Plea For Extended First Runs

Federal Judge Michael L. Igoe of Chicago last week turned down a plea by RKO Theatres that the Grand theatre in Chicago's "loop" be exempted from the provisions of the Jackson Park decree. The decree limits "affiliated" theatres to two weeks on first run pictures unless specific exemption is made on a particular picture by the court.

Syria, Iraq Cut U. S. Time

WASHINGTON: Increasing competition from Egyptian films is cutting into the market for U. S. features in Syria and Iraq, the Commerce Department reported. It said the U. S. share of the Syrian gross last year was only about 40%, compared to 47% of the total in 1950.

THIS IS THE NIGHT THAT *HORROR*
WALKS ON TWO FEET!



The Black Castle

Starring

RICHARD GREENE BORIS KARLOFF
STEPHEN McNALLY PAULA CORDAY
LON CHANEY

with JOHN HOYT • MICHAEL PATE • NANCY VALENTINE

Available for Special
Hallowe'en Shows, or for
pre-release engagements
starting on Hallowe'en.

Regular Release in December

DIRECTED BY NATHAN JURAN • STORY AND SCREENPLAY BY JERRY SACKHEIM • PRODUCED BY WILLIAM ALLAND • A Universal-International Picture

U-I Delivers the Product with the BUILT-IN Profit!



THEATRE, GOVERNMENT OCCUPY A. J. MASON

IT IS rare indeed when an actor crosses the footlights, so to speak, and takes over the operation of a theatre. Such is Archibald Joseph Mason, tall, bespectacled, handsome man, whose appearance and personality alone indicate leadership, and who at 63 is one of the outstanding Canadian exhibitors as well as a civic executive of wide influence.

Mr. Mason is connected with the Capitol theatre at Springhill, Nova Scotia and the Bijou in Montreal, but the operation of the former house is left, more or less to his son Lloyd George.

Government Duties

While Mr. Mason's views are important enough in the exhibition business to make him secretary-treasurer of the Motion Picture Industry Council of Canada (similar to COMPO in the U. S.) and past president of the National Council of Motion Picture Theatre Associations of Canada, his time in recent years has been increasingly taken up with governmental duties.

For one thing he is the mayor of Springhill, a good-sized community; for another he is a member of the Nova Scotia legislature for the provincial constituency; and for a third, he was recently elected president of the Canadian Federation of Mayors of Municipalities. Quite a distance for a young immigrant boy, who arrived in Canada from his native England in 1903.

Mr. Mason entered entertainment business at the age of 16, when he worked as a projectionist with his uncle, an itinerant exhibitor. Between showings of the feature film, young Mason sang songs on stage.

Later he made his way to the Maritimes and in 1909 became chief projectionist at the Nickel theatre at St. John, N. B., operated by the Keith-Albee interests, who in 1913 placed him in their "new" Capitol theatre.

Drafted Theatre Act

"I was chief projectionist and house electrician," Mr. Mason recalls, "and in that same year, at the request of the then Attorney-General of the province, who wished to license New Brunswick operators, I prepared lists of questions and answers for that purpose, later drafting a new theatre and cinematograph act for . . . New Brunswick which was put into effect in 1914."

Mr. Mason's decision to try for a stage career was brought about, by many big stars who heard him sing while visiting his home town. "They prevailed upon me to go to New York where my lyric tenor voice, they claimed, would command recognition," he recalls. He followed that advice and his wife, also a licensed projectionist, was left to operate another Keith-Albee house at Wolfville, N. S., where Mr. Mason had been sent.

The record now shows that the stage career didn't quite work out and he returned to his first love—the film theatre.



ARCHIBALD J. MASON

In 1923 Mr. Mason acquired the business and property at Springhill where he has remained ever since. In 1935 he organized the Nova Scotia Exhibitors Association, in 1950 extended it to include the provinces of New Brunswick and Prince Edward Island. Mr. Mason is president.

Mr. Mason is most proud of the conciliation system which is supposed to iron out disputes between distributors and independent exhibitors. Things were so bad in the matter of product distribution, Mr. Mason reports, that he sought Government aid through the "infamous Bill 92" to help the independent who couldn't get the proper product. However, the bill was never proclaimed law because "the chain representatives and distributors decided to come to Nova Scotia and discuss our problems."

The discussions resulted in setting up the Nova Scotia Conciliation Board, made up of two representatives from distribution, two from circuits, and four independents.

Handles All Cases

Mr. Mason says, "We have dealt with many cases, split product where necessary from chain to independent where they were in direct opposition to one another, and this also applied to independents who were not playing fair with one another. In fact clearances, premiums, games, contests, two-for-one's contractual disputes between exhibitor and distributor, were all proper matters for consideration. Prices were about the only subject excluded. I am happy to say that while the board is still in existence, there has not been any presentation of complaints for them to deal with for several years, and this speaks well for the industry as a whole."

Mr. and Mrs. Mason have three daughters, all married, and two sons, the youngest of whom is in Korea. A third son died in Shanghai after service in the First World War.

West Va. Unit Hears Attack On Censors

The evils of state censorship and the concurrent adequacy of the motion picture industry policy of self-regulation were pointed up at the two-day convention last week of Allied of West Virginia, in Clarksburg. The meeting's attention was focused on the problem of state censorship, citing instances in Maryland and Ohio, by Leon Bamberger, RKO Radio sales promotion manager.

The organization, which went into problems of the business during the two days of discussions, elected Max Matz, of Bluefield, to succeed Fred Helwig in the presidency, and named the latter chairman of the board. Other officers elected are Don Shultz, first vice-president; H. A. Gilbert, second vice-president; Woodrow Thomas, secretary-treasurer; Rube Shor, director for National Allied; H. J. Gilbert, alternate director. Named to the board were E. R. Custer, Louis Shor, L. E. Rogers, C. D. Crawford, G. B. Lively, Lester Rosenfield, Roy Letsinger, Joseph Rand, Donald Kiesling.

Mr. Bamberger cited the Production Code under which the film industry operates as a reason for its general freedom from mention among Congressmen probing radio and television especially for excessive treatment of crime.


Speakers in addition to Mr. Bamberger were Abram F. Myers, National Allied general counsel; Mike Simons, exhibitor relations executive, MGM, and Robert Wile, Ohio Allied.

FCC Denies Bid of Du Mont For "3-Year Rule" Change

The Federal Communications Commission in Washington last week denied a petition of Allen B. Du Mont Laboratories asking that the FCC three-year cut-off rule on anti-trust evidence be rescinded. At the same time, the FCC also denied a Du Mont request for severance from the United Paramount Theatres - American Broadcasting Company merger hearing. The FCC denied that its three-year rule obliterated the issues involved concerned with Paramount. It pointed out that the record in the case already is closed and added that no useful purpose could be served by severing Du Mont from hearing at this time when the hearing examiner soon would be writing his decision anyway.

United Paramount Dividend

Leonard H. Goldenson, president of United Paramount Theatres, Inc., announced this week that the board of directors declared a dividend of 25 cents per share on the outstanding common stock of the corporation, payable October 17, 1952, to holders of record September 26.



**LIKE A SUDDEN SHRIEK
IN THE NIGHT...**

...comes this
nerve-searing
story of a
woman
beyond help
at the
mercy of
a man
beyond
control!

THE FILMAKERS present

**IDA LUPINO
ROBERT RYAN**

IN

BEWARE, MY LOVELY

WITH TAYLOR HOLMES • BARBARA WHITING

Directed by HARRY HORNER • Produced by COLLIER YOUNG

Screenplay by MEL DINELLI



People in The News

ALFRED E. DAFF, executive vice-president of Universal Pictures Company, left New York by plane Friday for a two-week business trip abroad which will take him to Paris, Amsterdam and London.

OTTO A. HARBACH has been reelected president of ASCAP to serve until April, 1953. This will be Mr. Harbach's third term as president of the society of which he is a charter member.

CHARLES S. CHAPLIN, Canadian general manager of United Artists, has accepted the chairmanship of the theatres and movies section of the Toronto 1952 Community Chest campaign. DAN KRENDEL, Toronto district manager for Famous Players, will be vice-chairman.

WILLIAM LAMPROS, formerly 20th Century-Fox manager in Singapore, has been promoted to the post of managing director of India. MURRAY SILVERSTONE, president of 20th Century-Fox International, has announced. The Singapore post has been given to S. A. RAO, formerly manager at Bangkok, Siam, who, in turn, will be succeeded by VASANT PADIBDI, formerly in charge of the Calcutta, India branch.

HARRISON ECHOLS has been named to assist NATHAN D. GOLDEN, film chief for the National Production Authority and the Commerce Department. He succeeds JAMES FRANK.

DR. DAVID L. MACADAM, Eastman Kodak research scientist, has been named winner of the 1952 "Journal" award of the Society of Motion Picture and Television Engineers. The award will be presented during the Society's annual convention in Washington, October 8.

LOU EPTON, of Chicago, has been appointed head of Filmack Trailer Corporation's customer copywriting department, IRVING MACK, president, announced.

E. C. BUDDY, formerly manager of the special production division of Warner Pathe News, New York, has been appointed general manager of Cinema (Canada) Pictures Ltd., Toronto.

ELLIOTT JOHNSON, prominent Memphis theatre man and former circuit advertising manager for Malco Theatres, has opened his own Memphis advertising art agency, Ad-Art Display.

Town Taxes Home TV

BOSTON: In what is believed to be the first action of its kind in the United States the municipality of Stow, Mass., is levying a tax on television sets, a practice adopted by the British some time ago. The tax is classified as personal property tax with all sets, regardless of their purchase price, placed at \$100 value and their owners assessed \$4.50 a year.

Henry F. Long, Commissioner of Taxation and Corporations for Massachusetts, has declared that the tax is legal as the statute governing the personal property tax does not include or fails to mention that television sets be exempt.

In Boston, however, there was a difference of opinion. Edmund Burke, of the city's board of assessors, has stated that he considers television sets in homes eligible for the household furnishing exemption and therefore that they do not come under the personal property tax law.

AFM Contract Facilitates Sale of Pictures to TV

Terms of a new contract offered by the American Federation of Musicians to the Independent Motion Picture Producers Association should cut considerably the present expense of preparing old pictures for sale

to television. AFM formerly required that old films be completely rescored with original musicians receiving full salaries and with new sound tracks actually affixed to the film. The new contract requires that each musician be paid one half of his salary for one scoring session with no actual work performed. The standard stipulation that the producer pay into the AFM fund five per cent of the gross revenue obtained from the sale of the film to television remains unchanged.

Admission Tax Drive To Occupy Michigan Attention

Support to the Council of Motion Picture Organizations' drive on the Federal admissions tax is expected at the meeting of independent exhibitors of northern Michigan. The meeting will be September 22 at the Mather Inn, Ishpeming, and will be under direction of John Schuyler, of the Delth circuit. More than 100 are expected. Some of the speakers will be Allen Johnson, national representative of Allied of Michigan; Ernest T. Conlon, executive secretary; and Lew Wisper, circuit executive.

Drive-In Opens Near Topeka

The Cloverleaf Drive-in theatre, west of Topeka, Kan., on Route 24, opened for business September 12 under the management of L. M. Ascough. The new theatre has accommodations for 700 cars and features a screen 70 feet by 50 feet.

Standards in Films Cited By Raibourn

Standardization and the "conscious parallel action" it involves has allowed the film industry to emerge comparatively unscathed from the "bludgeonings of economic chance," Paul Raibourn, vice-president of Paramount Pictures Corp., told the Communications Section of the Centennial of Engineering Symposium in Chicago last week.

Mr. Raibourn, in an address entitled "Motion Pictures and the Future," traced the standardization process in the industry from its earliest beginnings and pointed out that, unlike the product of other industries, "the commercial motion picture that is made in Hollywood, Paris, Bombay or Moscow can be just as readily shown in New York, Stalinsk, or Zanzibar."

"Standards by which the complex sensual impressions of sight and sound are recorded and stored in Hollywood and later reconverted into similar sensual impressions elsewhere, are the same throughout the world," he declared. "This is a marvelous characteristic and it may be surprising to you that it is to be found in an industry with a reputation for economic chaos. General international agreement exists with respect to no other complex development except time."

Mr. Raibourn said there have been "a number of unfair restraints alleged by Washington" where the concept of "conscious parallel action" was involved. The rigid conduit case was a notable one, followed by the motion picture case—its decision aggravated by a propensity for pretty phrases—and apparently the present international oil pricing investigation which seems to be based on parallel Gulf Coast pricing," he said. "In these, overt individual participation in conspiracy is not alleged, merely the general following of known economic tendencies."

And he added: "There is hope for rectification of this Washington attitude. The idea of sanctions in the absence of overt guilt is still a novel one." Mr. Raibourn discussed the world market for the motion picture and then turned to television, pointing out that effective application of subscription television also would necessitate "standards decision by all involved."

Edward Rugoff, Circuit Head, Dies in New York

Edward N. Rugoff, 62, of the Rugoff & Becker circuit in New York, died Wednesday at Mt. Sinai Hospital following a brief illness. Mr. Rugoff was president of the Metropolitan Motion Picture Theatre Owners Association. Funeral services for Mr. Rugoff, a theatre operator in the New York area for more than 30 years, were to have been held at the Riverside Memorial Chapel in New York Friday. He is survived by his widow, Rose, a son, Donald, a brother and three sisters.

Check List

of recent or forthcoming
releases featured in advertising in
MOTION PICTURE HERALD *

(alphabetically by title)

Title	Distributor
Affair in Trinidad (6 Pages)	Columbia
Because of You	Universal
Because You're Mine (3 Pages)	MGM
Big Jim McLain (6 Pages)	Warner
Bonzo Goes to College	Universal
Carrie (2 Pages)	Paramount
The Crimson Pirate (3 Pages)	Warner
Dreamboat	20th-Fox
Everything I Have Is Yours (2 Pages)	MGM
Fearless Fagan (2 Pages)	MGM
Football Thrills	MGM
Hans Christian Andersen (2 Pages)	RKO
High Noon	UA
Ivanhoe (25 Pages)	MGM
The Jungle	Lippert
Just for You (2 Pages)	Paramount
The Merry Widow (5 Pages)	MGM
The Miracle of Our Lady of Fatima (8 Pages)	Warner
Monkey Business (3 Pages)	20th-Fox
O. Henry's Full House (3 Pages)	20th-Fox
One Minute to Zero (2 Pages)	RKO
The Quiet Man (2 Pages)	Republic
Rainbow 'Round My Shoulder (2 Pages)	Columbia
Skirts Ahoy!	MGM
The Snows of Kilimanjaro (4 Pages)	20th-Fox
Somebody Loves Me (2 Pages)	Paramount
Son of Paleface (2 Pages)	Paramount
The Story of Will Rogers (10 Pages)	Warner
Sudden Fear (3 Pages)	RKO
Untamed Frontier	Universal
Way of a Gaucho	20th-Fox
Where's Charley? (6 Pages)	Warner
The World in His Arms (6 Pages)	Universal
Yankee Buccaneer	Universal



The Vital Spark that ignites the interest of exhibitors for specific pictures, so that it can flame into that enthusiasm which inspires real showmanship, is a soundly planned program of trade advertising. *Without that, no exhibitor can be blamed for lacking in excitement over pictures which are offered to him virtually "cold".*

It is obvious that the extent of a distributor's confidence in product he has available is generally indicated by either the telling—or lack of telling about it—in trade paper messages.

There never was a greater need for good product. There never was a greater interest among exhibitors to know about the product they should plan to obtain and exploit. There never was a keener readership of trade paper messages.

Requisites for successful motion picture trade paper advertising of good product are: (1) Start it *soon enough*; (2) Make it effectively proclaim the *box-office values* of the picture; (3) Publish a *sufficient continuity* of sales messages to impress and remind.

Soundly planned trade advertising is the basic telling that leads to successful selling. Its cost is dimes that bring dollars. It is the *vital spark* for the power that produces greatest results!

* Pictures featured in *M. P. Herald* advertising during past 6 weeks.

GERMANS PLAN TRADE BANK

by VOLKMAR V. ZUEHLSDORFF
in Berlin

After two years of negotiations among the Government, industry and financial interests, the outlines of a "Motion Picture Bank" are becoming discernible. The plan is proceeding on the assumption that such a bank would have to finance 60 features a year with an average of 800,000 German marks (about \$200,000) production costs each.

It is further assumed that two-thirds of the cost of production must be available when a picture is started, the rest one month later. The first showing is expected three months after a feature goes into the studios, while financial returns should begin to reach the producer another three months later.

Plan to Raise Capital

They should be one-tenth of production costs during each of the first five months, and one twenty-fourth for the next 12 months. Taking these figures into account, the Motion Picture Bank will need substantial capital which is to be raised in the following manner: 10,000 German marks will be issued as shares, of which 40 per cent are to be bought by the industry itself, 30 per cent by banking institutes and another 30 per cent by the producers of motion picture supplies; 20,000,000 marks are to be supplied by the German Federal Government as a loan, and about another 15,000,000 from the formerly Reich-owned assets of U.F.A.

To make up for losses caused by pictures which do not bring in their production costs, a voluntary contribution by all theatres is envisioned, ranging between 1.3 and 1.8 per cent of gross returns at the box office and estimated to amount to some 10,000,000 German marks.

Should it not be possible to obtain agreement from theatres for that voluntary contribution, or if difficulties should arise in the general setup of the plan, the German Government is prepared to levy the necessary means by way of a special tax. This would be an additional sales tax on box office returns as well as a special tax on first nights for German as well as foreign pictures.

These taxes would be proposed with a time limit until the desired funds have accrued. It is hoped, however, that it will be possible to avoid taxation and accomplish everything through voluntary cooperation of all branches of the industry.

The German Federal Government will award prizes in the amount of 29,000 German marks (about \$7,000) for the best productions and achievements in the motion picture field in 1952. Last year, only 15,000 marks were distributed. In addition, 60,000

AUSTRALIAN CENSOR CALLED SYMPATHETIC

SYDNEY: With the recent Supreme Court decisions on "Pinky" and "The Miracle" highlighting American film censorship problems, it may be of interest to learn how Australia handles screen censorship. Censorship operates under the Customs Act. John Orlando Alexander, Chief Censor since 1942, is assisted by two others, one of them a woman. They see all films entering Australia legally. There is an appeal censor. Mr. Alexander is popular in the industry. He is not afraid to call in special advice to clarify questionable points. He passed "La Ronde" for its artistry but rejected "The Miracle" outright, considering it a "blasphemous travesty". Incidentally, he is a Protestant. His greatest contribution to the industry has been to urge the six states to pass uniform laws delegating film censorship powers to the Commonwealth.

marks will be made available for representative expenses such as participation in international film festivals.

Eric Pommer, production chief of U.F.A. before 1933 and U.S. motion picture officer in Germany following the war, has applied for restitution of his German citizenship with the German Ministry of the Interior in Bonn. Now 63, Mr. Pommer says he wishes to return to Germany for good.

The German Council of Voluntary Censorship, patterned after the American example, has had its third anniversary. It has passed on about 4,500 pictures among them 841 of American make. All in all, the council has clearly been a success. The Government only recently gave the council the power to decide authoritatively on which pictures are to be admitted for general attendance and which are to be reserved for adults only.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

Ernest Turnbull, managing director of Hoyt's Theatres, Ltd., returned to Australia this week after a trip to the U. S., during which he attended the annual convention of National Theatres and witnessed a demonstration of Eidophor color theatre television.

Mr. Turnbull was full of praise for the Swiss-invented system, claiming it was

superior to all others. "The chief reason for my visit was to attend the convention and to bring Hoyt's right up to date on the development of television in theatres," he said.

It will be a long time before Hoyt's has to worry about the theatre television problem. Only recently, Postmaster General L. A. Anthony again stated that television had been postponed indefinitely in Australia.

Speakers at the 37th annual conference of the Queensland Motion Picture Exhibitors Association referred to the rapid growth of free 16mm shows and the heavy entertainment tax as two factors urgently requiring governmental attention. Delegates viewed "with alarm" the tendency to exhibit 16mm films in hotels, stores, retail houses and halls either free or for small admission.

Arnold Picker, United Artists vice-president in charge of foreign distribution, is due to visit Australia in October. He recently announced the promotion of Terry Lindner, former UA sales manager for Columbia in New Zealand, to the directorship of UA operations in India, Pakistan, Burma and Ceylon.

JAPAN

by J. WEBSTER
in Tokyo

In anticipation of the discussion to be held between the American Motion Picture Export Association member companies in Japan and the independents, for division of the 74 pictures allocated to American pictures during the period October, 1952, through March, 1953, the Finance Ministry of the Japanese Government has announced the total billings for the fiscal year April, 1951 through March, 1952, as Yen 4,222,605,932.

MPEA operating as one organization during the nine-month period, April through December, 1951, earned Yen 1,930,131,680, whereas the member companies operating individually during the three months period, January, 1952, through March, 1952, earned Yen 1,315,657,349, total for the 12 months period being Yen 3,245,789,030.

Breakdown of the three months earnings by individual companies is as follows: MGM, ¥242,231,203; Twentieth Century-Fox, ¥201,363,801; Warner Bros., ¥184,632,224; Paramount, ¥165,759,758; RKO, ¥145,009,284; Universal-International, ¥113,636,992; Columbia, ¥110,877,050; Republic, ¥102,040,246; United Artists, ¥48,701,789; Allied Artists, ¥1,405,000.

Against the above, 12-month earnings of the independents, April, 1951, through March, 1952, amounted to Yen 976,816,902. The breakdown: Daiei (Goldwyn-Disney) ¥338,145,435.17; Toho (Selznick) ¥268,707,437.38; Eihai, ¥132,548,644.68; Lurry (Eagle-Lion), ¥110,112,398.12; Shochiku, ¥83,590,163.42; other independents ¥45,117,823.33.

Percentage-wise, MPEA member companies earned 77 per cent and the independents 23.

"Quiet Man" Wins Venice Film Award

VENICE: The John Ford-Republic production "The Quiet Man" was awarded one of the three second prizes at the Venice Film Festival which ended here last Friday, and the American films exhibited at the festival were cited as the best group of films shown.

A French production, "Jeux Interdits," telling the story of the tragic effect of war on children, won the grand prize. An Italian production, "Europa 51," produced by Roberto Rossellini and starring Ingrid Bergman, and a Japanese picture, "O-Haru," were given second prizes along with "The Quiet Man."

Fredric March won the prize for best actor for his role in Columbia's "Death of a Salesman" and Nunnally Johnson's "Phone Call from a Stranger" took the award for the best scenario.

"The Quiet Man" also received a special critics award and an award from the Office Catholique International du Cinema.

Monogram Purchases Exchange in Detroit

HOLLYWOOD: Steve Broidy, president of Monogram-Allied Artists, has announced purchase of the Monogram-franchise operated exchange in Detroit from William B. Hurlbut, J. L. Saxe and George W. Weeks. Negotiations for the purchase were completed recently by Harold Mirisch, vice-president, and Barnett Shapiro, studio resident attorney. The operation of the exchange by Monogram became effective September 14. Acquisition of the Detroit branch now gives Monogram a total of 16 wholly-owned exchanges in the United States, in addition to two, in Portland and Seattle, in which the company owns a 50 per cent interest. Thirteen other branches are operated by franchise holders.

Harold Mirisch, vice-president of the companies, was named at a directors' meeting in Hollywood to succeed Mr. Hurlbut on the company's board. At the same time, all nine other members of the present board were designated as the management's choice for directors, to be submitted at a meeting of the stockholders in November.

Mullin Announces Reopening Of Five Closed Theatres

Five of six closed theatres of the New England Theatres circuit will be reopened by the end of this month, Martin Mullin, president, announced this week. Two houses already have been reopened. They are the Olympia, Lynn, Mass.; and the Merrimack Square, Lowell, Mass. Others are the Fields Corner, Dorchester, the Harvard, North Cambridge, and the Strand, Somerville, all in Massachusetts.

"FATIMA" OPENS BIG IN CLEVELAND, PITTSBURGH

Warner Brothers reported this week that "The Miracle of Our Lady of Fatima" in its first two openings outside New York registered weekend grosses in excess of \$10,000. Despite hot, humid weather, the picture racked up \$2,300 in its opening day, September 12, at the Allen in Cleveland and \$2,400 at the Warner in Pittsburgh. Because of the fine send-offs in both situations, home office official estimate that first week's gross should be approximately \$20,000 in both Cleveland and Pittsburgh.

Name Appeal Drive Heads

Chairmen and other key people in the various divisions of the motion picture industry's drive in support of the 1952 Joint Defense Appeal will attend a luncheon meeting September 26, at the Hotel Astor, New York, it was announced by Leon Goldberg, of Universal and Edward L. Fabian, of Fabian Theatres, industry chairmen.

The JDA is seeking \$5,000,000 in 1952 to finance the activities of the American Jewish Committee and the Anti-Defamation League of B'nai B'rith, the nation's oldest and largest Jewish agencies combatting bigotry and safeguarding human rights.

The divisions in the industry-wide JDA-effort, and their chairmen, include: home office, Harry Kalmine, Warners; exhibitors, Harold J. Rinzler, Randi-Amusement Corp.; exchanges, Saal Gottlieb, MGM-Loew's, and David Levy, Universal; laboratories, William German, W. J. German, Inc.; publicity, Morton Sunshine, Independent Theatres Owners Assn., Inc.; film delivery, Ira Meinhardt, Film Carriers; trade press, Martin Quigley, Quigley Publishing Co., Inc.; equipment supply, Benjamin Perse, Capitol Motion Picture Supply Corp.; concessions, Benjamin Sherman, ABC Vending Corp.; purchasing agents, Martin Levine, Brandt Theatres; labor, Herman Gelber, Local 306, Vincent Jacobi, Local 1, and Thomas Murtha, Local 4, all of the IATSE.

Chicago Judge Allows "Snows" And "Fatima" Eight Weeks

Twentieth Century Fox's "Snows of Kilimanjaro" and Warners' "The Miracle of Our Lady of Fatima" will be allowed eight weeks each in "affiliated theatres" in the city of Chicago, Federal Judge Michael L. Igou has ruled. Under the present laws, such theatres may not run a picture more than two weeks without competition from outlying houses. M-G-M's "Ivanhoe" also will open in Chicago following "Sudden Fear" at the Oriental.

TV Figures Again Asked Of AT & T

WASHINGTON: The motion picture industry again has asked the American Telephone & Telegraph Company for cost data in connection with the setting up of a theatre television system. At the same time, the industry made it clear that it was not asking for firm figures.

In this latest exchange of letters with AT & T, the industry wrote to Ernest D. North, counsel for the long lines department of the telephone company, declaring that all that was wanted was AT & T's "best estimate" of the charges involved and "a similar estimate as to when such service could and would be instituted."

On previous occasions, AT & T has dodged answering the request for such information. The latest letter expressed regret that "we seem to have such great difficulty in making clear to you our requests for certain information which we have assumed a nationwide common carrier would be only too pleased to supply." It went on to say that "we have had no such difficulty in connection with our requests to other electronics equipment manufacturers of common carriers."

The AT & T estimate on the likely cost of a theatre television system built around a 10-megacycle channel width is sought in connection with the scheduled Federal Communications Commission hearing on the allocation of channels to the industry for use in theatre television transmissions. The hearing is set to get under way October 20.

The latest letter was signed by Vincent Welch and James Fly, attorneys for the Motion Picture Association of America, and Marcus Cohen, attorney for the National Exhibitors Theatre Television Committee.

Send Applications for St. Louis Convention

The Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois last week sent out applications for its annual convention to be held October 6-7 at the Chase Hotel in St. Louis. Tickets for delegates cost \$15, which covers all activities including two luncheon sessions as well as the banquet the last evening. The first morning will be taken up with the directors' meeting, followed by general business sessions that afternoon and the next day. Climaxing the first day's activities will be a special "sneak" preview of a new picture.

Christopher Award to "Fatima"

As a work of "enduring spiritual values," Warner Brothers' "The Miracle of Our Lady of Fatima" will be given the Christopher Award this month, the Rev. J. James Keller, founder and director of the religious organization, announced this week.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

WITH Summer officially over, although you've got to look at the calendar to find that out in this corner of the country, the studios appear to have decided it's time to start making pictures in quantity again. Whatever the reason, they started 17 in the seven days covered by this accounting, and they stack up like this, as per their listing in the adjacent tabulation.

"The Bandits of Corsica," produced independently by Edward Small, and directed by Ray Nazarro, has Richard Greene, Paula Raymond, Raymond Burr, Donna Drake and Lee Van Cleef in its principal cast. Release will be arranged later.

Another from Stanley Kramer

"The Juggler" is a production by Stanley Kramer for Columbia release, with Kirk Douglas, Milly Bitale, Paul Stewart and Joey Walsh among the players to be directed by Edward Dmytryk here and in Israeli.

"Goldtown Ghost Riders" is a Gene Autry vehicle for Columbia release, produced by Armand Schaefer and directed by George Archainbaud, with Smiley Burnette and Gail Davis in the Autry cast.

"Siren of Bagdad" is a production in Technicolor by Sam Katzman for Columbia, with Patricia Medina and Paul Henreid heading a cast directed by Richard Quine.

"Cry of the Hunted" is an MGM production by William Grady, Jr., with Vittorio Gassman, Barry Sullivan and Polly Bergen in principal roles and with Joseph Lewis directing.

The same William Grady, Jr., is producing MGM's "Code Two," directed by Fred M. Wilcox, which has Ralph Meeker, Sally Forrest, James Craig, Keenan Wynn, Robert Horton and Elaine Stewart in the talent department.

Co-producers William Pine and William Thomas turned Technicolor cameras on "Jamaica Seas," for Paramount distribution, with Ray Milland, Arlene Dahl and Wendell Corey topping an impressive cast, and with Lewis R. Foster directing.

Pal Starts "Houdini"

George Pal began shooting the highly promising "Houdini," in color by Technicolor, with Tony Curtis and Janet Leigh portraying the late great magician and his wife under the knowing direction of seasoned George Marshall. It's for Paramount distribution and is regarded as a box office natural.

"Valley of Missing Men," Republic, is a Rocky Lane Western produced by Rudy Ralston and directed by Harry Keller, with

Phyllis Coates, Eddy Waller and Bill Henry in the supporting cast.

"The Silver Whip," 20th-Fox, is being produced by Robert Bassler and Michael Abel, with Rory Calhoun, Dale Robertson, Kathleen Crowley and Robert Wagner, directed by Harmon Jones.

"Man on a Tightrope" is being shot in Munich for 20th-Fox by Robert L. Jacks, with Elia Kazan directing a cast headed by Fredric March, Terry Moore, Cameron Mitchell and Gloria Grahame.

"Call Me Madam," of course, is the 20th-Fox picturization of the Broadway stage hit of the same name. Sol C. Siegel is producing it, in color by Technicolor, with Ethel Merman out from the east to play the title part, and with such able Hollywood folk as Donald O'Connor, George Sanders, Vera-Ellen, Ludwig Stussell and Walter Belasco to keep her going in the right direction if problems arise. Walter Lang directs.

"President's Lady" Set

William Bloom is producing "Baptism of Fire" for 20th-Fox, in which Victor Mature, Alvy Moore, Gregg Mitchell, Lee Martin and others are directed by Robert B. Webb.

"The President's Lady" is another impressive undertaking for 20th-Fox by Sol C. Siegel, having Susan Hayward, Charlton Heston, Fay Bainter and Gladys Hurlbut in the cast directed by Henry Levin.

"Sailor of the King," 20th-Fox, is a production by Frank McCarthy, directed by Roy Boulting, and has Jeffrey Hunter and Michael Rennie in leading roles.

"Law and Order," Technicolor, Universal-International, has Ronald Reagan, Susan Cabot, Alex Nicol, Preston Foster, Dorothy Malone and Russell Johnson. John Rogers is producing, Nathan Juran directing.

"Cattle Town" is a Warner vehicle for Dennis Morgan, with Rita Moreno, Paul Picerni, Philip Carey, Roy Roberts and Jay Novello also in the cast. Noel Smith is directing the picture, and studio publicists say Bryan Foy is the producer.

Studio Groups to Raise Funds for Republicans

Formation of the "Entertainment Industry Joint Committee for Eisenhower-Nixon" in Hollywood last week was regarded by industry observers as the first time in modern years that frankly political fund-raising machinery has been set up in the studios. Recognition of the Joint Committee was taken by a release from the Warner Brothers studio publicity department which read in part: "Jack L. Warner, Darryl F. Zanuck and Samuel Goldwyn of the Eisenhower Volunteers have combined forces with George Murphy, Charles Brackett and

THIS WEEK IN PRODUCTION:

STARTED (17)

INDEPENDENT	REPUBLIC
Bandits of Corsica (Edward Small)	Valley of Missing Men
COLUMBIA	20TH-FOX
Juggler	Silver Whip
Goldtown Ghost Riders	Man on a Tight Rope
Siren of Bagdad (Tech.)	Call Me Madam (Tech.)
MGM	Baptism of Fire
Cry of the Hunter	President's Lady
Code Two	Sailor of the King
PARAMOUNT	UNIVERSAL-INT'L
Jamaica Seas (Tech.)	Law and Order (Tech.)
Houdini (Tech.)	WARNER
	Cattle Town

COMPLETED (5)

INDEPENDENT	MGM
The Star (Thor)	Vaquero (Tech.)
Foursided Triangle (Alexander Paal)	20TH-FOX
Creeping Shadows (Nassour)	My Cousin Rachel

SHOOTING (19)

INDEPENDENT	REPUBLIC
Scarlet Spear (Breakston-Stahl)	Fair Wind to Java (Trucolor)
Sword and Rose (Disney British-Tech.)	Sun Shines Bright
Return to Paradise (Aspen-Tech.)	UNIVERSAL-INT'L
Moulin Rouge (Moulin Prod. & Romulus)	Man from Alamo (Tech.)
MGM	WARNER
Invitation to the Dance (Tech.)	By the Light of the Silvery Moon (Tech.)
Dangerous When Wet (Tech.)	I Confess
Julius Caesar	Jazz Singer (Tech.)
MONOGRAM	His Majesty O'Keefe (Tech.)
Jungle Girl	Sea Rogue (Tech.)
PARAMOUNT	She's Back on Broadway (WarnerColor)
Roman Holiday	Come on Texas

Mendel Silberberg of the Hollywood Republican Committee to form the Joint Committee."

Zanuck Buys "Egyptian" For 1953 Production

Darryl Zanuck, vice-president in charge of production, for 20th Century-Fox, who returned from Europe Tuesday announced that while in Europe he had purchased the rights to the best selling novel, "The Egyptian," by Mika Waltari. He will star Marlon Brando in the role. Casey Robinson who did the script for "The Snows of Kilimajaro," was with Mr. Zanuck and has returned to do the screenplay for "The Egyptian," which will be Mr. Zanuck's only personal production for 1953.

Fight Show Telecast in 40 Theatres

The number of theatres comprising the closed-circuit network which will carry exclusively the Jersey Joe Walcott-Rocky Marciano heavyweight title bout from Philadelphia September 23 is expected to top the 40 mark.

At midweek, with the complete list of Manhattan theatres participating not yet released, the total of theatres signed by Theatre Network Television for the fight telecast stood at 36, just two short of the previous record of 38 for the Robinson-Maxim fight last June.

The western part of the country will receive the fight via kinescope later in the evening of the same day. The bout will be recorded on film by Paramount's "inter-film" theatre television system and, as an additional safeguard, also by the General Precision Laboratories "video film" system. The film will be transmitted from the NBC-TV studios in New York.

The S-3 Drive-In theatre at Rutherford, N. J. has booked the fight telecast, thus becoming the first outdoor situation planning to participate in a theatre television network. There is a possibility that other drive-ins too may sign. The minimum number of theatres required by the International Boxing Club to participate under its contract with TNT was about 30.

The theatres which have announced that they have signed for the bout are keeping admissions high. The Guild in New York is sold out at \$4.50 a seat, Fabian's Grand, Albany, is charging \$3.60 including tax and the J. P. Harris in Pittsburgh is charging \$3.50 top.

Exhibitors Receive Campaign Book For 20th Fox Shorts

The seven Art Films Productions, Technicolor shorts being released by 20th Fox, are aided in local release by a special eight page manual the company is now sending showmen. The manual is a campaign guide, giving detailed plans of advertising, publicizing and exploiting the shorts. A complete theatre campaign, pre-tested in Allentown, Pa., highlights the exploitation section. Shown are ad mats and accessories available from National Screen Service for the convenience of the exhibitor.

AMPA 12 Week Course Will Be In A Book

The 12 week course in showmanship and promotion being offered by the Associated Motion Picture Advertisers, New York, will be published from tape recordings. The lectures begin September 25. Howard Dietz, M-G-M advertising vice-president, will deliver the first. The text of the course will be limited and cost \$20.

IN NEWSREELS

MOVIE TONE NEWS, No. 75 Jet plane tragedy at 700 m.p.h. Eisenhower denounces Administration at Indiana rally. Stevenson talks on Korea policy. Battle of the Billy Roses. Look Magazine honors a film. Harvest Moon dancers.

MOVIE TONE NEWS, No. 76 Ike-Taft confab. Gov. Stevenson warns against fear. Double dates in blouses. Delta Wing Jet Bombers. Ava Gardner in big town. Reds warned, then bombed.

NEWS OF THE DAY, No. 285 Jet plane explodes, killing 28. Stevenson invades the west. First football turnout of the season. Canine carnival.

NEWS OF THE DAY, No. 286 Taft pledges aid to Ike. Stevenson jibes at accord. Korea Red bases blamed. Russia sends new diplomats. Stamp honors servicemen. New penguin home. Blind golfers championship.

PARAMOUNT NEWS, No. 8 1952's Battle of Bunker Hill. "Somebody Loves Me" preview. European unification. Science predicts conquest of space. McCarthy wins in Wisconsin. Eisenhower in middle west. Stevenson in far west.

PARAMOUNT NEWS, No. 9 Taft meets Ike. Stevenson at birthplace. New Red faces in U. S. Stock car thriller. Tulyar wins English race.

TELENEWS DIGEST, No. 37-B Europe Assembly drafts treaty. Film notables in Venice. U. S. High Commissioner Donnelly in Germany. Ridgway on tour. Funeral of Count Sforza. New fall coats. Bronco busters behind bars.

TELENEWS DIGEST, No. 38-A Stevenson completes western tour. New British bomber. Hong Kong war dead in France. Financial experts meet in Mexico City. Nippon set for first post war election. Cards trump Giants.

UNIVERSAL NEWSREEL, No. 995 Korea's Bunker Hill. Ike and Adlai make speeches. Carnival in Virgin Islands. Harvest Moon ball. Sea lions in Denmark. British air tragedy.

UNIVERSAL NEWSREEL, No. 996 Korea bombers blast targets. GOP closes ranks at Adlai campaigns. Stamp for service women. Ridgway in Turkey. NATO meeting in France. Air Force beats Marines in football.

WARNER PATHE NEWS, No. 10 British jet bursts in air. Eisenhower attacks corruption. Stevenson discusses Korea. U. N. bombs follow warning. Korea war orphans. 500 feet of television tower. Battle of Bunker Hill. U. S. High Commissioner Donnelly.

WARNER PATHE NEWS, No. 11 Taft meets Ike. Stevenson at birthplace. U. N. bombs follow warning. Ridgway in Turkey. New Russian envoys arrive. Iraq's king cruises on U. S. carrier. Justice Douglas visits Korea. President gets new stamp. Ice cream parlors new scoopers. Bears beat Giants.

RKO Radio Will Release 79 Shorts in 1952-53

RKO Radio Pictures will release 79 short subjects in 1952-53, Sid Kramer, short subjects sales manager, announced this week in New York. The program comprises 35 subjects of two reels; and 44 of one reel. Among the two reels are 13 RKO-Pathe Specials; four Gil Lamb comedies; two Newlyweds comedies; six Leon Errol re-releases; six Edgar Kennedy re-releases; two musical re-releases; one Football Highlight, and one Basketball Highlight. In the one reel subjects will be 18 Walt Disney cartoons; 13 RKO Pathe Sportsopes; and 13 RKO-Pathe Screenliners.

Legion Condemns One, Approves Seven

The National Legion of Decency has condemned Discina International's "Paris Nights" because it "offends normal morality and has suggestive costuming and situations."

The Legion this week also placed in Class B, morally objectionable in part for all, "Hurricane Smith" and "My Wife's Best Friend."

It passed for adults "My Man and I," "Beauty and the Devil," "The Ring," "Secret People" and "Somebody Loves Me." It passed for general patronage "The Amazing Monsieur Fabre" and "The Crimson Pirate."

TV to Head Engineers' Sessions

Television will be a chief topic, on and off the floor, at the 72nd semi-annual convention of the Society of Motion Picture and Television Engineers, in the Statler Hotel, Washington, October 6-10. The new medium heads the listing of topics among the more than 86 papers scheduled to be delivered.

There will be 16 sessions. Fourteen awards will be given, for special contributions to films and television. New officers will be announced at the opening luncheon. An outline of the program follows:

October 6: registration; get-together luncheon; television session and annual business meeting in afternoon; television session in evening. October 7: registration and sale of banquet tickets; television sessions morning and afternoon; general session at evening. October 8: registration; film processing session in morning, and concurrently with other sessions thereafter, an international symposium on high speed photography; high speed photography luncheon; cocktails and semi-annual banquet in evening. October 9: general session in morning; high-speed photography symposium in afternoon; symposium on 16 mm equipment maintenance and panel discussion in evening. October 10: sound recording and reproduction session in morning; symposium on magnetic stripping of film in afternoon.

Paramount Film Into Roxy

The first Paramount film in 20 years to play the Roxy theatre, New York, will be the musical, "Somebody Loves Me." The theatre has been a first run showcase for Twentieth Century Fox.

Arthur J. Zellner Dies

Arthur J. Zellner, press agent, died at his home in North Hollywood September 15, after a long illness. He was 59. His widow and two daughters survive. Mr. Zellner was a title writer, then a script writer; worked in Warner and Columbia publicity departments; and at one time was Mary Pickford's director of publicity.

Jacob Rachman

Jacob Rachman, 68, film reviewer and drama critic for the *Omaha World-Herald* since 1938, died suddenly September 13 of a heart attack. He had been connected with theatre coverage since his cub days in Davenport, Ia.

Frank E. Williams

Frank E. Williams, 67, head booker for Warner Brothers in Chicago since 1930, died in that city September 11. Prior to 1930, Mr. Williams was with the Coston booking circuit for many years.

The National Spotlight

ALBANY

Neil Hellman contemplates a week-end operating policy for the Paramount and Royal, Albany neighborhood theatres, recently reopened after six to eight-week closings. Hellman also reports a profitable season at the Lincoln Drive-in, North Philadelphia, Pa. He will start construction next month on a second Pennsylvania drive-in, between Morrisville and Langhorne, near a new steel mill and housing development. . . . Holbrook Bissell, who managed the Columbia exchange for several years and who had been a film salesman in various exchange territories for 25 years, died recently at St. Peter's Hospital, Albany. Bissell operated a screen advertising business here for the past six years. . . . Visitors included: Irving Sochin, Universal short subject sales manager; Lou Goldstein, Schuyler and West Rome drive-ins; Cliff Hall, El Rancho Drive-in, Palatine Bridge, and Downsview indoor theatre; Phil Baroudi, North Creek, Warrensburg and Indian Lake; George Thornton, Saugerties and Windham; Bob Baranoff, Valley Drive-in, Little Falls. . . . Earl Rooney, doorman at Warners' Avon, Utica, before joining the Army, is new assistant to Al La Flamme at the Strand, Albany.

ATLANTA

The Lewisburg Theatre Company has opened the 300-car Southern-Aire-Drive-In at Lewisburg, Tennessee for Negro patrons. . . . The Macon Drive-In, Inc., three miles north of the town of LaFayette, Tennessee, was opened by E. K. Stephens. . . . Charlotte, N. C. Roy Kane, for two years manager of the Lyric theatre, in Elkin, N. C., has been made city manager by the Statesville Theatre Corp. B. E. Smiley, city manager, has become manager of the Playhouse theatre in Statesville, N. C., largest house operated by the circuit. . . . M. W. Doris, who recently resigned as manager of the Jacksonville branch of 20th Century-Fox, has returned to Atlanta to enter business for himself. . . . On the row were the following theatre owners: E. P. Clay, Clay's theatre in Georgia; Jay Sadow, theatre owner in Georgia and Tennessee; John Rodney, Bama, Alexander City, Ala.; Mack Jackson, Strand and Alexander City, Ala.; Frank Merritt, Acme theatre, Birmingham, Ala.; C. W. Wade, theatres in Alabama; Herman (Dusty) Rhodes, theatres in Georgia and Alabama; J. S. Tankersley, theatres in Georgia.

BALTIMORE

Bill Myers has reopened his Echo Theatre after being closed for the summer. . . . I. M. Rappaport, has returned from his European vacation. . . . Ken Most is the new assistant manager at the Little theatre. . . . Irving Cantor, formerly with the Schine

circuit in Syracuse, has been appointed manager of Rappaport's Town theatre, replacing Adam Goetz who has moved to Ohio. . . . The Allied Motion Picture Theatre Owners of Maryland will be moving to new quarters in the Stanley theatre building around October 1. . . . Lauritz Garman has converted his 100 seat Pimlico theatre into a commercial property and leased it to a drug chain. . . . Fred Schanberger Jr., Keith's, has returned from a New York visit. . . . Barry Goldman, chief barker Variety Club, announced plans for the club's annual dinner dance to be held this year, at the Sheraton Belvedere. . . . Walter Gettinger, Howard theatre, in Atlantic City for the week-end. . . . Morris Mechanic, New theatre, has returned from New York.

BOSTON

Norman Glassman, president of Independent Exhibitors of New England and Leonard Goldberg were elected co-chairmen of the

WHEN AND WHERE

September 30-October 1: Annual convention, Kansas-Missouri Theatre Association, Hotel President, Kansas City, Mo.

October 6-10: 72nd semi-annual convention, Society of Motion Picture and Television Engineers, Hotel Statler, Washington, D. C.

October 6-7: Annual meeting, Motion Picture Theatre Owners of Eastern Missouri, St. Louis, and Southern Illinois, Chase Hotel, St. Louis, Mo.

October 14-16: Annual convention, Motion Picture Exhibitors of Florida, Jacksonville.

October 20-22: Annual convention, Allied Theatres of Michigan, Tuller Hotel, Detroit, Mich.

October 27-29: Annual convention, Motion Picture Theatre Owners of Arkansas, Mississippi & Tennessee, Hotel Gayoso, Memphis.

November 9-11: Fortieth anniversary convention, Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

November 15-19: Joint convention and trade show, Allied States Association, Theatre Equipment and Supply Manufacturers Association, Theatre Equipment Dealers Association, Morrison Hotel, Chicago.

November 21: Annual convention, Colosseum of Motion Picture Salesmen of America, Atlanta.

December 2-3: Annual convention, Allied Theatre Owners of Indiana, Hotel Lincoln, Indianapolis.

1952 Allied New England convention to be held December 9 at the Sheraton Plaza Hotel. . . . Nat Hochberg has taken over the lease on the Stoneham, Stoneham formerly held by Princess Amusement Co. . . . John Euston whose Easton theatre, North Easton has been closed for several years, has decided to reopen it after some renovations and has changed the name to the Towne theatre. . . . After a successful season of summer stock, the Cinema Theatre, Framingham, has gone back to its regular film policy. . . . Harry Mamas has reopened the Medfield, Medfield for Saturday and Sunday showings. . . . A daughter and second child was born to the wife of Joe Rahilly, MGM salesman for western Massachusetts.

BUFFALO

Mr. and Mrs. Albert Behling, who are operators of the Sylvia and Ellen Terry, celebrated their 45th wedding anniversary the other day. . . . Dave Miller, manager of the U-I office here celebrated his 34th wedding anniversary the other day. . . . Ben Schick, who recently sold the Star drive-in in Blasdell to the Blatt brothers, soon will build a drive-in in Williamsville. . . . Gloria Swanson was the star of the fashion show sponsored by the Wm. Genger Co. the other morning on the stage of the Lafayette theatre. . . . John McSweeney will re-open the Newfane theatre in the town of the same name on Sept. 21. . . . Abe Bernstein, MGM exploiter, is in town assisting Ed Meade on the "Ivanhoe" advance campaign. . . . Bernie Serlin of the WB home office exploitation department has been in town assisting Arthur Krolick, Charlie Taylor and Leon Serin of UPT on the promotion for "The Miracle of Our Lady of Fatima," which will have a Hollywood type premiere in the Center theatre on the evening of Sept. 21.

CHICAGO

The Ritz, Berwyn, is being relinquished by Illinois-Indiana Theatres to the Arthur Wirtz interests, who now operate the North Center, Chicago, and are tied in with Eitel's Palace, Loop first-run house. . . . D. Callahan is reopening the Hebron, Hebron, Ill., formerly operated by the Kalafat interests. . . . Jack Butler is expanding his Ski-Way Drive-In, Danville, Ill., from 900- to 1200-car capacity. . . . Codo's Lee theatre, Joliet, Ill., closed Sept. 13. . . . Herb Ellishburg, veteran Chicago exhibitor who operated the Studio (now the Ziegfeld) for many years, has joined the Schoenstadt Circuit as manager of the Piccadilly, Chicago. . . . Aaron Schlessman, assistant booker here for Warner Brothers Theatres, has succeeded to the head booker post left vacant by the death of Frank Williams. . . . Ben Elrod won honorable mention in a poll of TV film buyers to name the outstanding TV film salesmen throughout the country. . . . Dave

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Wallerstein, B. & K. general manager, has replaced Edwin Silverman of Essaness as a trustee and director of the Operators' Pension Fund. . . . Al O'Camp, producer of "Strange World," was in town to plug the picture.

CINCINNATI

James S. Ambrose will be guest of honor at a testimonial dinner to be given by the Cincinnati Variety Club, Tent No. 3, October 6 in recognition of his recent promotion from local Warner branch manager to district manager. . . . Paul "Bud" Wessel, secretary and treasurer of Film Service, is in Good Samaritan Hospital with a broken hip suffered in a recent fall. . . . Rex Carr, general manager of Theatre Owners Corporation, a buying and booking agency, announces the addition of the Princess theatre, at Boomer, W. Va., operated by Fred Gray. . . . A new drive-in theatre will be built at Mayfield, Ky., by Ned Greene, who now operates the Legion theatre there. . . . At Martin, Ky., Lawrence Keathley, operator of the Martin, has announced plans for a 500-car drive-in.

CLEVELAND

Hippodrome is the only one of the four downtown local theatres with complete TV equipment to have contracted, to date, for the Wolcott-Marciano fight on Sept. 23. . . . Hold-overs follow the big business of last week, including "Jumping Jacks," "The Merry Widow," "Affair in Trinidad" and "Ivanhoe" now in its 7th straight week. . . . Frank J. Slavik has taken over the Diana theatre, Rittman. House has been closed since midsummer. . . . The 1000-seat Knickerbocker theatre, once the top motion picture theatre of Cleveland, has closed its doors permanently. . . . Joe Longo, RKO resident publicity man for the past two years is transferred to Buffalo, with supervision over Buffalo, Detroit and Toronto effective Oct. 5. He succeeds Hank Howard transferred to Philadelphia with supervision over that city, Washington and Pittsburgh.

COLUMBUS

Robert Wile, executive secretary of the Independent Theatre Owners of Ohio, was a guest at the West Virginia Allied convention at Clarksburg last week. . . . Continuation of his safe air travel record until the first week in November will bring Kroger Babb, Wilmington, Ohio showman, a coveted gold membership card in the Three Million Mile Air Travelers Club. . . . Miles indoor and drive-in houses had a first run showing of "Mutiny." . . . MGM starlet Monica Lewis was in town for appearances at Lazarus department store. . . . It is reported that a second drive-in will be constructed in Pike County near the government's new billion dollar atomic energy plant soon to be erected. Last week it was announced that Lee Hofheimer and Al Sugarman of H. & S. Theatres in Columbus have acquired a lease on property at Waverly, Ohio for a drive-in.

DENVER

Tom Grady, Metro master booker, is in from his N. Y. headquarters. . . . The Paramount will be on the Walcott-Marciano closed circuit television of the fight Sept.

BUSINESS AND PLEASURE



EXHIBITORS in southwestern Wisconsin have been studying the value of a Performance Report, with a view to putting it on a statewide basis. Last week the group, all Wisconsin Allied members, met at Blumound Park, Mt. Horeb, Wis., with Mr. and Mrs. Floyd Albert and Mr. and Mrs. Fred Leinhardt as hosts to decide on procedure. In attendance were the following, each man accompanied by his wife: George Johnson, Stanley, Robert P. Wilban, Broadhead; Don Brown, LaFarge; Leo Gohmann, Cuba City; F. J. and J. E. McWilliams, Madison; T. J. Watson, Blanchardville; E. E. Marcus, Muscoda; Bruce Freck, Spring Green; L. N. Beutold, Westby; Dave Hulbert, Augusta; H. P. Pearson, Milwaukee; Fred Leinhardt and Floyd Albert, Mt. Horeb; David Albert, Mt. Horeb; and also from Mt. Horeb, Joanne Sale and Jeff Sale.

23. . . . Aydelotte & Dowdy are starting a 650-seat theatre in Ft. Collins, Colo., where they already own the Trail. The new theatre, the Aggie, to cost from \$75,000 to \$100,000. . . . Robert Hill, Columbia branch manager, is improving nicely following an operation. . . . Joe Stone, branch manager; J. J. Morgan, retired manager; salesmen Dick Lutz and Robt. Tankersley, flew to Los Angeles for a division sales meeting of National Theatre Supply Co. . . . Ed Barrison, producer of "Untamed Women," is arranging for world premiere of film at the Rialto Sept. 24.

DES MOINES

The Dickenson Operating Co., owners of the Waterloo theatre in Waterloo, have purchased the 700-seat State theatre there from Leonard Kaplan of Iowa City. Hiram Meeks will manage both houses. . . . Gary Vanden Berg has been named to succeed Herman Feldman as manager of the Legion Theatre in Sioux Center. . . . The Ringsted, Ia., Theatre has been sold to Leslie Larsen by Don Caswell. . . . A new drive-in theatre will be built in Creston this winter on the old fairgrounds tract. The Commonwealth Theatre Corp. will build the house to accommodate 300 cars. . . . Iowa Falls' new drive-in on Highway 65 will open next April, according to an announcement by I. C. Jensen, manager of the Rex and Met theatres there. . . . Bob Newman, NSS office manager, is vacationing in Michigan. . . . Milt Feinberg, NSS branch manager, won the third flight golf championship at Hyperion country club. . . . Dee Hymes Myeller, former Republic employee, has returned to that exchange to become booker's stenographer; Claudian Fruch has been promoted to branch manager's secretary, replacing Jo Ann Hoffman.

DETROIT

First runs are enjoying an increase in boxoffice business now that the Michigan

State Fair has closed. . . . Murray Devaney has resigned as manager of the RKO exchange here. He has been replaced by Otto N. Ebert, Jr., salesman from the Indianapolis exchange. . . . Samuel Pinanski, president of the American Theatre Association and co-chairman of COMPO, will attend Allied Theatres of Michigan annual convention which will be held Oct. 20-22. . . . Mickey Zide of Allied Film Exchange has left for the Coast Guard. . . . William Clark of Clark Theatre Service became the father of twins. . . . Charles Snyder, former executive secretary of Allied Theatres of Michigan, resigned as president of Film Truck Service.

HARTFORD

Harry F. Shaw, division manager, Loew's Poli-New England Theatres, and Mort Katz, Connecticut Theatres, have been named heads of the theatre solicitation teams for the October United Fund-Red Cross drive in New Haven. . . . Peter G. Perakos, head of the Perakos Theatres Circuit, New Britain, Conn., and his son, Peter G., Jr., circuit assistant district manager, have returned from an extended vacation visit to Greece. . . . George E. Landers, Hartford division manager, E. M. Loew's Theatres, is back from a vacation at Cape Cod, Mass. . . . Hartford Visitors: Arnold Van Lear, Paramount exploitation department; John McGrail, U-I exploitation department. . . . Nick Lanetti, manager, Commodore Hull Theatre, Derby, Conn., attended reunion of his Army outfit, the 654th Combat Engineers, at Westville, Conn.

INDIANAPOLIS

Allied Theater Owners who directed three Movietime tours of the state last week report a very good reaction, especially in the smaller towns. . . . A dinner for the Hollywood personalities and four personalities at

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the Marriott hotel here brought the junket to a close. . . . Guy Hancock, operator of the Pruitt at Plainfield and a Film Row veteran, died Sept. 7 after a lingering illness. He was 57. . . . Norman Linz has joined the RKO sales staff to succeed Ottg Ebert, recently transferred to Detroit as branch manager. . . . The Allied Theater Owners of Indiana will hold their annual fall convention at the Hotel Lincoln Dec. 2-3. . . . All first runs here now are back on Thursday openings after scattering through the week for the past year. . . . Al Hendricks, manager of the Indiana, is vacationing in Oklahoma and Texas.

KANSAS CITY

"King Kong" looks like the picture of the week in Kansas City at the RKO Missouri. . . . After a summer of good attendance, theatre managers are looking without uneasiness at the opening of the fall season of counter-attractions. . . . Tom Edwards, former president of the Kansas-Missouri Theatre Association, and later president of the St. Louis area association, will be toastmaster for the testimonial dinner September 30 to R. R. Biechele, during the convention of the Kansas City area organization. . . . Ben Marcus, division manager for Columbia, headquarters Minneapolis, is being honored with a drive set up by the branch managers in his division; Tom Baldwin, Kansas City; Byron Shapiro, Des Moines; Joe Jacobs, Omaha, and Hy Chapman, Minneapolis. The occasion is the twenty-fifth anniversary of Mr. Marcus' connection with Columbia starting when he opened the Minneapolis branch.

LOS ANGELES

Reville Kniffen is the new sales manager for 20th Century-Fox. . . . The Globe theatre, operated by Lou Goldberg, has closed its doors. . . . Well wishers and close friends of Alex Harrison, who is leaving the 20th-Fox office here to assume his new duties in the East, tendered the genial branch manager a dinner at the Nickabob. . . . James Velde, western division sales manager for United Artists, and Max Youngstein, publicity head of the same organization, planned in to confer with the local branch office heads. . . . Lou Federici, who formerly operated theatres in Southern California and then retired from exhibition, has re-entered the field by assuming operation of the McKinney's Playhouse from Morris Smith. . . . Murray Gerson, Universal-International salesman, has been transferred to the San Francisco branch.

LOUISVILLE

The Kentucky Association of Theatre Owners held another district conference at Saunders Court, Corbin, Kentucky, September 9. . . . KATO President Ralph E. McClanahan is urging all exhibitors to play a leading part in Fire Prevention Week October 5 through October 10, as well as taking leading parts in other civic enterprises. . . . Out of town exhibitors seen on the row recently included: Don Steinkamp, French Lick Amusement Co., French Lick, Ind.; Bob Enoch, State & Grand theatres, Elizabethtown, Ky.; E. L. Ornstein, Ornstein Theatres, Marengo, Indiana; Hugh Kessler, Pal Theatre, Palmyra, Ind.; R. L.

Gatrost, Victory, Vine Grove, Ky.; A. N. Miles, Eminence, Eminence, Ky.; George Jaegers, Majestic, Seymour, Ind.; Victor Bledsoe, Indiana, Salem, Indiana. . . . Chester Weitzell contemplates re-opening of his Norman theatre in the not too distant future. . . . Mr. and Mrs. Gene Lutes have made reservations to attend the TESMA-TEDPA convention. . . . Art Walls is new manager of the LeRose theatre, Jeffersonville, Indiana for the Switow Amusement Co., Louisville. . . . Jim Atterbury of the Leeds theatre, Winchester, Kentucky, was a visitor on the row here.

MEMPHIS

B. F. Jackson has purchased Roosevelt theatre at Hollendale, Miss., from J. C. Noble. . . . Paul Shafer bought Trumann Drive-In, Trumann, Ark., from Earl Young. . . . John Kirby, division manager, and Frank Carter, branch manager, both of Atlanta, were visitors at Warners Bros. Memphis exchange. . . . R. L. Bostick, Memphis; Orris Collins, Paragon, Ark., and W. F. Ruffin, Sr., Covington, Tenn., were among mid-south delegates attending the Washington TOA sessions. . . . Milt Weiss, Universal booker, has been promoted to office manager at the Memphis exchange. . . . Mid-south exhibitors shopping and booking on Film Row included K. H. Kinney, Hughes; Zell Jaynes, Trumann; William Elias, Osceola; Lawrence Landers, Batesville.

MIAMI

James Barnett, manager of the Florida, was very surprised when his offer of an admission for an Indian head penny uncovered almost 300 of these coins for the entrance fee to see "Son of Paleface." . . . Wometco's Mitchell Wolfson and Sidney Meyer have an interest in a contemplated Jacksonville TV outlet on Channel 12. . . . Paul R. Thoma has threatened a counter suit against Gar Wood, for his halting production on the film "Time to Move." Gar Wood's biography, Wood filed a suit asking an accounting on the \$150,000 fund, which was set up to make the film.

MILWAUKEE

The Rapids theatre in Wisconsin Rapids was closed four days to enlarge the seating capacity of the theatre. . . . Mrs. Helene Hanke's Lyric theatre has reopened here. . . . The Bay theatre has reopened with J. Spaulding as manager. . . . The Gayety theatre at Caspian, Michigan, taken over by Brunellie Brothers, will open shortly. . . . The home town welcomed Nancy Olson who was here in behalf of her newest picture, "Big Jim McLain," which opened at the Warner theatre.

MINNEAPOLIS

Mrs. Sherman Fitch, wife of Sherman Fitch, RKO Radio Pictures, Sioux Falls, South Dakota, branch manager, was seriously injured in an auto accident. . . . Irving Marks, Monogram branch manager, will leave in a few days for a trip to Chicago. . . . Harry Weiss, RKO theatres division manager, has returned from a booking trip to New York City. . . . Mr. O. E. Maxwell, field manager for Northwest Sound Service Incorporated, has returned from a business trip to South Dakota. . . . A new drive-in

theatre is under construction at Navarre, Minnesota, on Lake Minnetonka. Owners are the Navarre Amusement Corporation of Minneapolis. . . . Benjamin N. Berger has purchased the Aster theatre, Minneapolis loop house, from the Lindley estate at an undisclosed price.

NEW ORLEANS

W. N. Clark, Monroe, La. sold his interest in Owl drive-in, Columbia, La., to C. C. Duke. . . . T. G. Solomon has added two more drive-ins to his circuit, the 51 and Skyvue, Jackson, Miss. which he took over from Richard Parker and M. A. Lewis. . . . L. C. Montgomery is back at his desk after an extended stay on his farm near Jonesville, La. . . . The El Rancho Drive-In recently installed new R.C.A. Hy-Arc Lamps which were supplied by Southeastern. . . . Mrs. David Lutzer, Dallas, Texas was here in the interest of her Barksdale Drive-In, Bossier City, La. . . . Henry Werling, manager of Theatre Poster Exchange, Memphis was in town. . . . J. E. Adams has taken over Herbert Rushton's interest in the Dixie Drive-In, Columbia, Miss., J. C. Rickett, formerly Columbia field representative is now with Teddy Solomon's Theatres, McComb, Miss. Clayton Casberque, booker at Warner Bros., took over Rickett's post.

OKLAHOMA CITY

The Parkvue, Nowata, opened this week. Owner is Chester Fleming. . . . Headquarters for Continental Films have been moved to Tulsa, Okla., Hal M. Ayres, owner, announced. . . . The Crest theatre, Stillwater, Okla., has special admission price for children of 5 cents on Saturdays from 11:30 til 2:00. . . . Fire of undetermined origin destroyed the Vernon theatre in downtown Vernon, Texas, Sept. 7. . . . The formal opening of the newly remodeled Lux theater at Joplin, Mo. took place Sept. 12 according to an announcement by Marion Phillips theater manager. . . . Free movie tickets have been added to the list of inducements to coax people downtown on Monday nights. Managers of six theatres announced that "lucky number" coupons, available in downtown stores, will admit holders to a show without charge.

OMAHA

Mary Miller, daughter of Mr. and Mrs. A. G. Miller, Atkinson exhibitors, was married to Fred W. Swanson of Denver. . . . Lois Schroeder has left as Metro booker's stenographer and has been succeeded by Edith Schwartz of the Metro staff. . . . "The Big Sky" went well above normal receipts at the Brandeis and Larry Caplane, manager, has his fingers crossed. Returns have been above par consistently this summer. . . . Rich Wilson, MGM salesman, is in the hospital suffering from arthritis. . . . The Variety Club golf meet and dinner-dance will be September 29 at the Field Club. . . . Warner Branch Manager Frank Hannon and FEPCO Manager Hank McGrath will be kings for the day at the Tent 16 luncheon October 6 at the Blackstone.

PHILADELPHIA

Jack Beresin, head of ABC Vending and national chief Barker of the Variety Clubs, (Continued on opposite page)

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has been named chairman of the theatres division for the third annual United Fund campaign which gets under way next month. . . . Amusement taxes and permit receipts for the first eight months of this year were reported at \$1,908,401, slightly below the \$1,949,063 taken in during the same period in 1951. . . . Allied Buying and Booking Service celebrates its fifth year of operation this week. . . . November 19 was set as the trial date in the anti-trust action of the Independent Poster Exchange against National Screen Service. . . . Lou Goldsmith, of the Al Boyd theatre interests, is out of the hospital and recuperating at home. . . . Regular 1952-53 legitimate season gets a late start with the opening of the Walnut on Sept. 29 for "Time of the Cuckoo." . . . Roy Robbins, former manager of Warners' center-city Aldine, has been transferred to the Terminal, key neighborhood house. James Breakall takes over the Manheim, Manheim, Pa., on Oct. 1 from E. E. Ours.

PITTSBURGH

Chief Barker William Finkel, and Norman Mervis and Harry Kodinsky, two members of the board, did a swell job of getting the Variety Club's Tent No. 1 family nights off on the right foot. . . . Joe Bugala, Uniontown manager for the Manos circuit, and Dorothy Ann Panasky, booker for the circuit, spent their honeymoon in Canada. . . . The arrival of James G. Balmer, III, in Detroit made the Harris Amusement Company executive a grandfather. . . . Harriet Rubenstein, secretary to Max Shabason, assistant-manager of the MGM exchange here, and Jerry Libenstein, have announced their engagement. . . . Students at the Pennsylvania College for Women sponsored the premiere of "The Medium" showing at the Nixon at road show prices. . . . C. J. Latta of Warner Brothers, a former Pittsburgher, is having great success making an international organization of the Variety Club. He is working to that end in Europe.

PORTLAND

Mrs. Spencer Tracy here as guest speaker for the S.T. Hard of Hearing Foundation. . . . Mayfair Manager Herb Royster is still in the hospital recovering from a serious operation. . . . Ace showmandiser, Oscar Nyberg, Paramount theater Manager, has some hot campaigns in the mixer for coming product. . . . H. M. Richey, of the MGM home office, and Sam Gardener, assistant sales manager for the western division of MGM, visited with Mrs. J. J. Parker the other day. . . . Walter Hoffman, Paramount field man, huddled with Jack Matlack, J. J. Parker exec, on campaign for "Just For You." . . . Harold Lake this week bowed out as commander of the Gresham Post of the American Legion.

PROVIDENCE

The Newport Casino Theatre recently filed a bill in equity against James L. Van Allen, president of the Newport Casino, social club, seeking to prevent him from removing a theatre sign on the Casino property fence, adjoining the theatre. . . . Through the efforts of Harold Lancaster, Strand-Pawtucket manager, head of the Blackstone Valley "Jimmy" Fund drive, \$271.66 was collected from a special tag

day. . . . Rita Hayworth in "Affair in Trinidad" held for a second week at Loew's State. . . . "Quo Vadis," returning at popular prices, held for two weeks at the Avon Cinema. . . . "Robin Hood" played simultaneously at the Park, Palace, Elmwood, popular neighborhood houses; and Pike and Bay State Drive-Ins. . . . Apparently in an effort to hold gains made during the past summer months, local open-airers, notably E. M. Loew's Drive-In, have upped advertising budgets. . . . The Carlton, leaning recently towards art pictures, scored with Vittorio De Sica in "Heart and Soul," and "The Small Back Room."

SAN FRANCISCO

Here from Los Angeles: Don Walker to publicize "Fatima"; Mickey Gross, Republic ad-publicity chief, in town with Victor McLaglen for press, radio and TV advance, "The Quiet Man." . . . Luke Strager, Universal auditor from New York and Warner auditor Joseph Small, from New York. . . . Universal bookers were hosts at luncheon for circuit short bookers in a kick-off to national short drive in this territory. . . . Don Isabella is completely remodeling and renovating his 500-seat Vacaville in that town. . . . Ruben Kasemaker, formerly with Warner's, is now shipping for NSS, replacing Manuel Melendez, who is with the ship yards. . . . H. M. Warner has returned to Los Angeles after a week's vacation here. . . . J. R. Grainger, vice president and general manager, Republic, was here with district manager Francis Bateman, prior to Grainger's departure for Chicago and New York. . . . Walter Chenoweth, Golden State circuit district manager for East Bay-Oakland division, has taken over management of the Cathay Circle, Los Angeles. He was replaced by Frank Galvin, former manager, Fairfax, Oakland.

ST. LOUIS

The executive committee held a final preparation meeting before the annual meeting of the MPTO of Missouri, Southern Ill. and St. Louis. The big meeting will be October 6 and 7. . . . The next regular meeting of the St. Louis Lodge No. 19 of the Colosseum of Motion Picture Salesmen of America will be held in the Melbourne Hotel October 11. . . . The 600-seat Plymouth theater which has been closed since last spring opened last week under the management of Jim Leontsinis. . . . Lester Levey, Columbia Pictures Salesman back home after a stint in Barnes Hospital. . . . Ben Steinberg, operator of the University City theater here, became a proud papa of a baby boy born Sept. 3 at Jewish Hospital. . . . Out state visitors: Bob Marchbank of Washington, Mo.; Paul Horn of Jerseyville, Ill.; Bill Williams of Union, Mo. and Russell Armentrout of Louisiana, Mo.

TORONTO

Michael King, manager of the Village, Toronto, has been appointed manager of the Bloor, Toronto, to fill the post left vacant by Malcolm McCammon's switch over to the Alhambra, another FPCC outlet. . . . Television got underway here and in Montreal. Four theatrical films have been scheduled. . . . John J. Fitzgibbons Jr., president of

Theatre Confections Ltd., has scheduled another contest open to management only. . . . Jim Hardiman of Odeon has returned from a trip to the Maritimes where he assisted at the opening of the Kent, St. John, N.B. . . . Lou Rosefield and his wife have returned to Hamilton, Ont., after a motor trip to the U.S. following the sale of the Westdale theatre. . . . Clare Appel, executive director of the Canadian Motion Picture Distributors Association, has been named chairman of the public relations committee of the Motion Picture Industry of Canada at the Council's annual meeting in Ottawa Oct. 27-29. . . . Odeon Theatres will hold a luncheon honoring Al Jenkins, winner of the John Davis Showmanship Contest. Effective Oct. 1, Fred Trebilcock, manager, FPCC University theatre, takes over that chain's flagship, Imperial, largest house in Canada, while Tom Daley, present manager of the Imperial switches over to the helm of the University. . . . Quebec theatre and film men honored Gordon Dann, recently resigned as manager of Odeon's Quebec division at two affairs held in one day.

VANCOUVER

Vancouver Picture Pioneers have picked as their "Pioneer of the Year" John Schuberger, one of Canada's oldest showmen who was running tent shows back in 1890 out of Winnipeg. The annual CPP dinner will be held in Toronto November 4. . . . Stan Konopski has started construction of his 400-seat Barbara theatre at Peace River, Alberta. It will be opposition to the new Lux theatre built by Frank McDonald who runs the Grande Prairie theatre in the same zone. . . . Tomas Havelock is constructing an outdoor theatre at Dauphin, Manitoba to open in the spring of 1953. . . . With the switching of programs due to the strike, patrons were confused and downtown business took a nosedive. . . . Western Canada 1952 polio toll has increased to 90 deaths and 1275 cases. All prairie provinces and B.C. are effected with many towns closing schools and theatres. . . . Stanley Clemson of Northern Pictures was in from Toronto.

WASHINGTON

The Uptown theatre was the scene of the world premiere of "Snows of Kilimanjaro" on Sept 15, for the TOA Convention. Ava Gardner was present for the occasion, in addition to a distinguished audience of official Washington. . . . RKO Keith's Theatre has installed a new screen. . . . Fred Beiersdorf, formerly branch manager for Warner Bros. Pictures, has taken over the Lippert franchise. . . . Mrs. Arthur Shaftel, wife of the 20 Century-Fox office manager and head cashier, is recuperating at Prince Georges General Hospital, Cheverly, Md., from a recent attack. . . . Jack Kegan, 20th Century-Fox booker, has been promoted to salesman. . . . The Ontario theatre has a new assistant chief of staff: George Hanko. . . . John O'Leary, Jr., son of the 20th Century-Fox salesman, is recuperating from recent surgery. . . . Max Cohen, recently with Lippert, has returned to his own film exchange, Minerva Films. . . . The Variety Club Board of Governors met on September 8. . . . Alan McCarroll, deputy chief Army and Air Force Motion Picture Service, has a new address: European Exchange Service, APO 696 A, c/o Postmaster, New York.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



POSITION WANTED

CITY MANAGER, FIFTEEN YEARS EXPERIENCE including drive-ins, small town or large city operation. Minimum salary \$100. BOX 2681, MOTION PICTURE HERALD.

DRIVE-IN EQUIPMENT

WHY TAKE CHANCES WITH ARC LAMP RECTIFIERS? Buy metal mirrors, 5 year guarantee: 11 1/2" x 12" \$34.45; 13 1/2" x 14" \$42.45; 15 1/2" x 16 1/2" \$89.25. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Picture by Martin Quigley, Jr., Adventureous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for new and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

VENTILATING EQUIPMENT

BEAT THE HEAT BUT NOT THESE PRICES. Ball-bearing bucket blade exhaust fans 12"-\$25.50; 16"-\$37.50; 18"-\$45. Prompt deliveries blowers and air washers. Send for details. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

IS YOUR THEATRE OPERATING PROPERLY? Our distinctive theatre checking reports will tell you what's what at a glance. 48 states covered by bonded inspectors. Division offices: New York, Boston, Atlanta, Cincinnati, Milwaukee, Dallas, Los Angeles. Field supervision from 200 additional cities. For rates and information, write: JACK H. LEVIN ASSO CIATES, Paramount Building, New York 36, N. Y.

Name Depinet Chairman Of Pioneers' Dinner

Ned E. Depinet, president of RKO Radio Pictures, has accepted the post of chairman of the Jubilee Dinner of the Motion Picture Pioneers to be held at Hotel Astor in New York November 25, Jack Cohn, president of the Pioneers, has announced. George Jessel will be toastmaster at the dinner, which will be in the honor of N. J. Blumberg, chairman of Universal Pictures, who has been chosen by the Pioneers as the Motion Picture Pioneer of 1952.

Exchange Workers Picket Vancouver, B.C., Houses

The AFL Film Exchange Employees Union last week threw picket lines around downtown Vancouver, B. C., theatres play-

THEATRES

WANTED LEASE OR BUY SMALL THEATRE or drive-in New England or New York. BOX 2675, MOTION PICTURE HERALD.

MONTANA THEATRES, MONEY MAKERS, Roman and Roundup, 200 and 350 population. Wire PAUL McADAM, Livingston, Mont.

STUDIO EQUIPMENT

ONE EXHIBITOR ALREADY MADE \$1,800. YOU can, too, shooting local newscasts, TV commercials and advertising tie-ups with local merchants. Become a producer, send for our catalog Sturelah 9 S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

HELP WANTED

WANTED, EXPERIENCED MANAGERS FOR Pittsburgh and surrounding territories. Please send resume of experience and other information to Personnel Manager, WARNER BROS., 2217 Clark Bldg., Pittsburgh, Pa.

THEATRE MANAGER WANTED. POSITION permanent for reliable person. Midwest situation. Send salary required, experience, and photo in first letter. BOX 2682, MOTION PICTURE HERALD.

MANAGER, NEIGHBORHOOD SITUATION with independent circuit in Connecticut. State salary, experience and reference in first letter. BOX 2683, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your lobby shows. Large variety, latest newsstand editions, COMICS PREMIUM CO., 4126 Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

HALLOWEEN MASKS \$12.50 PER THOUSAND. Dancing skeletons, comic books. Catalogue on request. HECHT, 3074 Park Ave., New York 51.

ing films of distributors who have not yet signed agreements with the union. To avoid being shut down, theatre managers quickly switched to product supplied by either Universal-J. Arthur Rank or United Artists, who have made their peace with the AFL. The six major distributors who are holding out against the union's terms thus are without first run representation in Vancouver. Among the films pulled out of exhibition because of the strike was Paramount's "The Greatest Show on Earth," which was doing top business at the Orpheum.

Opens New York Drive-In

John Gardner, operator of the Colony theatre in Schenectady, N. Y., has opened the 400-car Turnpike Drive-in at McCormack Corners, between Schenectady and Albany.

NEW EQUIPMENT

YOU CAN'T BEAT THIS VALUE! TEMPERED Masonite marquee letters: 4"-35c; 8"-50c; 10"-60c; 12"-85c; 14"-1.25; 16"-1.50 any color. Fits Warner Adler, Revelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

RECTIFIER BULBS, FIRST QUALITY, \$4.75. Plews oilers, \$1.19; electric changeovers and foot-switches, \$42.50; BB movements \$88.50; film cabinets \$2.50, section. STAR CINEMA SUPPLY, 441 West 40th St., New York 19.

S. O. S. SAVE ON SUPPLIES. RECTIFIER bulbs 15 amp. \$4.59; stereopticons 500W \$24.95; 35mm rewinds \$9.95; pistol oilers \$2.35. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SEATING

YOU GET THE CHAIR BUY OF A LIFETIME. We commit murder on chair prices, from \$2.95. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT

FOR SALE, 160 SETS DIT-MCO JR. SPEAKERS. Real bargain. Write BRANDONVILLE DRIVE-IN, Melvin Henlach, 17 E. Franklin St., St. Clair, Pa.

CURRENTLY SUPPLYING CURRENT SUPPLIES at prewar prices: Forest 70A/3ph rectifiers @ \$125; rebuilt H. L. generators w/panel, rheostats, 50/100A, \$595; 70/140A, \$750. Available on time. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

PAIR SIMPLEX SP 35mm. SOUND PROJECTORS portable type. Can be used with arcs. Factory re-conditioned and guaranteed. Complete outfit except speaker and screen. Very low price. CHARLES J. HICKEY, 1904 Chilhowee Drive, Knoxville, Tenn.

YOU GET MORE FOR LESS AT STAR! Century CC mechanisms rebuilt, \$850. pair; 3 unit Automatic register, like new, \$135; Brenkert 1-kilowatt lamp-houses, rebuilt, \$295. pair; Simplex portable projectors, complete and rebuilt, \$875. pair. What do you need? STAR CINEMA SUPPLY, 441 West 40th St., New York 19.

FOR SALE—ALL EQUIPMENT IN REGENT Theatre, Cleveland, Mississippi. 2 Simplex mechanisms, automatic changeovers, and all booth equipment. Western Electric sound equipment, 450 theatre chairs; 1 plastic screen; 1-105 blower and air washer and controls; 1 electric outside flasher. Regent; light fixtures; curtain and all miscellaneous items and controls. Price \$5,000.

Reopen Chicago Suburban House

The Strand theatre, Brookfield, Ill., which has been closed since the early part of this year, reopened September 14. Arnold Lund, owner, has announced. Another suburban Chicago house, the Vogue, East Chicago, Ind., has been returned to its owners by the Manta and Rose circuit. No new plans for the theatre have been announced by the operators as yet.

Lists Films of Merit

WASHINGTON: The Washington Star has started the practice of carrying at the top of the columns of paid neighborhood film advertisements a box listing motion pictures of note. Running it as a public service, the Star calls the list "Films of More Than Routine Merit." Six to seven films are cited every day.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

The Will Rogers Hospital Is Your Hospital

ERNEST EMERLING, advertising and publicity director for Loew's Theatres, is circulating a brochure which he says has been gotten up to help sell the new "theatre collection-box" idea as a fund-raising plan for the benefit of the Will Rogers Memorial Hospital and Anti-Tuberculosis Research Center, at Saranac Lake, N. Y. The idea, originally suggested by Oscar Doob, has been tried out in 100 theatres, and has worked so well that they soon expect to have 2,000 theatres enrolled. It's a painless, harmless, costless method of obtaining funds from the public.

Under the scheme, theatres are provided with sealed collection boxes, which are displayed with a small but colorful display card, telling the public the story of the industry's hospital. Without pressure or further solicitation, the public are invited to drop in their personal contributions. It was originally thought that each box might produce \$1 or so per week, but the returns have been much greater. Now it looks as if this quiet, proper approach to the public would return a needed \$250,000 a year for the hospital.

Joseph R. Vogel, vice-president and general manager of Loew's Theatres, is chairman of the collection-box committee, and National Screen Service will act in the field to supervise and take responsibility for the return of the boxes. The plan costs you no money, time or effort, as manager of the theatre, but it sells the public on a benefit which show business provides for its own, and which is world-renowned as an anti-tuberculosis research center. The facilities are free to all persons in the entertainment industry, no matter in what city they live, and regardless of race, color or creed. You, or your family, might one day need this help. The outstanding record of the hospital is an eye-opener when brought to the attention of the general public.

Members of the Round Table are urged to address Si H. Fabian, Treasurer of the Will Rogers Memorial Hospital Fund, at 1501 Broadway, New York, to obtain the brochure and necessary materials to install this silent salesman, on your candy counter or box office ledge, letting it do its humani-

THE QUIGLEY AWARDS

The Eighteenth Annual presentation of the Quigley Grand Award plaques takes place this week in Washington, at the annual convention of Theatre Owners of America, being held at the Shoreham Hotel. A full report will be found in the news pages of this issue of the HERALD. It is an appropriate occasion, because here are gathered many former winners, frequent contenders and important friends of the Quigley Competition, the oldest, best known and most valued system of incentive Awards for better showmanship.

Up from Waycross, Georgia, comes John Harrison, city manager for Georgia Theatres Company, to receive his plaque for the best showmanship in a small situation, and with him, E. E. Whitaker, general manager of operations for the circuit, and also P. E. McCoy, who won the same Grand Award in 1945. We're sorry that William K. Jenkins, president of the circuit, can't be present, for we know he is proud of the fact that three of his managers have won this coveted prize. Frank Bickerstaff, of Athens, Ga., was another of their men to win in 1941.

Down from New York, comes Sol A. Schwartz, president of RKO Theatres, William W. Howard, vice-president of the circuit, and Harry Mandel, director of advertising and publicity, escorting Louis Grossman, who won this year's similar Grand Award in large situations, with his campaign from the the RKO Alden theatre, in Jamaica, L. I. And RKO Theatres have also another Grand Award winner, Henry Scholl, who won in 1949, with his campaign on "Gene Autry Day" at the RKO Capitol theatre, Trenton, N. J.

tarian work while developing public and industry relations. The appeal reads: "Please join us; so far, nobody has said 'No!'" Let's see this number of collection boxes raised to five thousand.

Walter Reade, Jr., went into a meeting of his managers last week with a copy of the Motion Picture Herald in hand, and as a result of Round Table editorial discussion of the AMPA School for Showmanship, a large contingent of executives and managers of Walter Reade Theatres will attend the forthcoming classes, beginning September 24th, with the circuit paying their individual tuition and providing the necessary time off on Wednesday evenings. The Reade group will include a cross section of their staff.

One prevailing difference we note in Walter Reade's decision to enroll his men in this industry course in advertising, publicity and exploitation, conducted by the oldest organization of motion picture advertising men in the industry. Harry McWilliams, president of AMPA, points out that Walter Reade is sending top men as well as student managers, and he quotes the circuit president as saying, "This is planned to benefit the men we want to keep." It adds something to industry appreciation of the AMPA school to have an important circuit enroll its employees as students.

Those who want to enroll—and next Wednesday is the first day of school—are urged to communicate immediately, with Edgar Goth, treasurer, in care of Fabian Theatres, 1501 Broadway, and send check for \$15 to cover tuition, if they hope to find a seat.

Donahue & Coe, advertising agents to the film industry, who serve major producing companies and Broadway theatres, were responsible for the splurge of full-page ads which hit all of the Metropolitan newspapers last Sunday. We explored around to discover who instigated this fine institutional gesture at the beginning of a "Greater Movie Season," and found that the Motion Picture Association of America gave credit to Ed Churchill's staff, who prepared the ad copy and then solicited the necessary support for it. It was about the best piece of pre-selling of the year.

—Walter Brooks



Premieres Put Pictures Over

Bob White, manager of the Carolina theatre, Greensboro, N. C., brought us the picture above, to show the world premiere of "O. Henry's Full House" in O. Henry's old home town, with proper civic ceremonies for a native son; and at right, Betty Hutton gets a citation from Brig. Gen. George Ferry for her patriotic service in Korea, at the Chicago premiere of "Somebody Loves Me."

Opposite, you see William Bendix in that "Who, me?" pose, and Joe Sommers, manager of Walter Reade's Kingston, N. Y., theatres with Lydia Clarke, actress, subbing for Arlene Dahl, William Thomas, producer, Walter Reade, Jr. circuit head, and Al Floersheimer, ad-pub director for Reade theatres, at the premiere of "Caribbean," in Kingston, recently.



William Trambukis, manager of Loew's theatre, Harrisburg, Pa., uses this good adaptation of MGM's "Movie Calendar of the Month" as a permanent lobby display, in keeping with the magazine advertising.

Bill Burke, manager of the Capitol theatre, Brantford, Ontario, had all the usual clowns and stuff for "Greatest Show on Earth," with one of the capers being top billing at the seat of the situation.



Field Man Stands In For Lion

When we received Howard Rutherford's report on the premiere of "Fearless Fagan" at Loew's theatre, Indianapolis, we ran a picture from his campaign, but ran out of caption space just this side of the most interesting fact. Not only was Carleton Carpenter, star of the picture, there in person, and the children in a hospital entertained by an ostensible "lion"—since "Fagan" himself was detained by studio commitments—but the "lion" was, actually, none other than Manny Pearson, MGM exploiter and all-round hero, standing in for "Fagan," standing-up for "Leo," sweating it out in a lion's suit, and saving the day for Dan Terrill, who planned the exploitation—dependent on the shooting schedules of Hollywood stars. We've written Dan, offering our apologies for the omission, and wishing we had poetry like Kipling, so we could write with feeling, of the field man who WAS a lion, when the occasion arose, for good old MGM!

Another campaign, just as high, wide and handsome, on the same picture, comes from Jim Carey, at Loew's theatre, Evansville, Ind., and while his "lion" looks slightly familiar, we don't think this one was either Manny or "Fagan"—we know that MGM's field exploitation man works out of Chicago, but we don't think it fit to or proper that he should sub for lions all over two states! There's a limit to heroism, loyalty and fidelity but practically no limit to our praise for an exploitation man who sees his duty and does it. Salute! with two palms, to E. C. Pearson, who delivered the message to Garcia, who saved "Leo" from an error of omission at a children's hospital, that would have diminished the lion's fame. You know what they say about lions—all of the cubs are LIONS!

Automatic Lobby Display Sells "Ivanhoe"

Sam Gilman, manager of Loew's State Theatre, Syracuse, sends us photos of what he believes is the most unique lobby display ever used. It's a machine which is called "Tells and Sells" and Sam used it for "Ivanhoe." It automatically shows a different scene from the picture every twelve seconds, the pictures measuring three feet high and four feet wide. There are six different views, brilliantly illuminated. The entire device is automatic and needs no attention. The display is creating great interest and Sam has promoted the use of it for several weeks. He thinks it is a terrific set-up for some of our coming pictures and offers to send further information to anybody interested. His offer to supply the necessary information with regard to this device is quite typical of the manner in which Round Table members readily cooperate with one another.

MOVIETIME, U.S.A.

Vic Sicilia's tear sheets from the *Muncie Ind. Star* show how Movietime, USA, proved itself in publicity, with headlines and picture layouts eight columns wide. Vic is city manager for Marc Wolf's Theatrical Managers, Inc., and handled local arrangements at the Rivoli theatre.

Twentieth Century-Fox are sending out a special 8-page manual for the advertising, publicity and exploitation of seven Art Films in Technicolor which are packaged and sold with advance campaign treatment demonstrated in Allentown, Pa. They forgot to tell us the name of the theatre or the manager involved.

Alice Gorham wins plaudits from Warner Brothers for her campaign on "The Story of Will Rogers" at the United-Detroit Madison theatre, where she had the cooperation of the *Detroit Times* for five days in advance, and two broadcasting stations to pose questions on the air.

Nancy Olson, nice girl in Warner Brothers' pictures and starring in "Big Jim McLain" with John Wayne, had a tremendous reception in Milwaukee, where she was born. They photographed her, with an amateur contest sponsored by the *Milwaukee Journal*, amid a lot of wining and dining.

Jane Wyman mails out a personal letter from Hollywood with a picture of her, posed in a barrel, and says, "Remember, I'm in it, up to here"—as promotion for "Just for You."

Bob Agle advises that Roy Kane has been promoted from Elkin, N. C., to city manager for Statesville Theatres in Boone, N. C. And that B. E. Smiley, recent city manager in Elkin, moves to Statesville as manager of the Playhouse, largest theatre of the chain.

"Lovely to Look At" exploited to good advantage by Earl Arnold of the Rialto Theatre, Allentown, Pa., from whom we haven't heard in much too long. He sends us clippings of really lovely ads, as well as a photo of local lovelies who were winners in the beauty contest held in connection with his showing of the picture.

W. J. Straub of the Paramount Theatre, Glens Falls, N. Y., sends us photo of Mr. Edward Hyman, vice president of United Paramount Theatres, and himself, on the occasion of Mr. Hyman's annual visit to the theatre to discuss selling methods. The picture also appeared in the local papers with a plug for the good pictures coming to the Paramount theatre there.



Marc J. Wolf, president of Y. & W. Theatres, and co-chairman of the All-Indiana Movie-time Tours, at left above, with Rex Bell, Mayor Barclay, of Muncie, Indiana, Mary Castle, Universal-International starlet, Carey Wilson, MGM producer-director and Ann Bancroft, 20th Century-Fox starlet, as the Hollywood visitors receive golden keys to "a typically American City." Below, part of the crowd of 5,000 who greeted the Movietime contingent in the public square at Muncie. Vic Sicilia, city manager at the Rivoli theatre, was in charge of local arrangements.

101 BEST EXPLOITATION AIDS

(A new series, planned to aid the working manager in his pursuit of better business at the box office. There's no order or preference in the numbering, except as a matter of style. Round Table mem-

bers know that we are allergic to indexes. You are invited to contribute your choice exploitation ideas for inclusion in this continuing series, which will appear frequently in the future.—W.B.)

A Photographer Is A Manager's Best Friend

1 Your local photographer is part of the picture in many local promotions where his cooperation will do more than anything else to insure results. And, in every such case, he has as much to gain, for all of these ideas are for mutual benefit. For example, you may catch your potential patrons very young, with a "Beautiful Baby" contest (they call for "the Bonniest Babies" in England.) But your photographer should be enlisted from the start to make pictures of identical size and quality of every baby entered in the contest, and to deliver the original photographs to you, to be displayed on a lobby board, where the fond parents must come to see the pictures. Such a lobby board can be as big as a 24-sheet, with hundreds of pictures. In all cases, your photographic friend has the opportunity and privilege of soliciting orders for additional photographs from the parents, but he must give you the first display picture without cost to either the parents or yourself.

Along somewhat similar lines, it pays to get out a membership card for your Saturday morning show or children's matinee, each card bearing a miniature picture (about 1x1½ inches) of the child, looking very formal and serving as "identification"—the children love it, and so do their parents and school authorities. Various police and safety factors are involved, and your photographer can make this tiny picture very inexpensively. He shoots dozens of them, on a roll of 35mm. film and delivers one print to be attached to the card, with your signature to authenticate it. Adding a "seal" makes it more impressive. Again, your local studio can solicit enlargement orders from this "passport" photo and obtain business they wouldn't otherwise get. In England, these membership cards with individual photograph have been made and delivered for an overall cost of 6d. each, and well worth all of that, as a permanent identification, so very closely tied to your theatre.

Of course, patrons grow up, and you must cater to all ages. So, your colleague can plan to cooperate with you in the making of graduation pictures, organization pictures, church and school groups, who will compete, even as the bonny babies do, for sponsored prizes, donated by local merchants. Nothing that comes along attracts more attention, closer at home, than pictures of neighbors and friends, their families, their children and their sisters, their cousins and their aunts.

The Popularity May Be Yours

2 Merchant-sponsored contests, for the prettiest girl graduate, the sweetest bride, the handsomest high school athlete, the nicest family, the oldest, the youngest, the most popular of any age or group, may generally react to indicate your popularity and that of your theatre, with both merchants and potential patrons.

Main Street businessmen like to enter such contests—and they welcome the theatre's participation, because you supply a neutral stage to display their interest, the necessary showmanship to make it work, and focus the attention of the public. Observe this basic fact, when you solicit merchant cooperation, because it is truly a reciprocal benefit. They can and will profit on an equal partnership basis. They know that an individual store has difficulty swinging a contest single-handed, which becomes complete only when it is on the proper cooperative footing. Sell them your cooperation, in return for theirs, with equal participation in the benefits.

So much can be done, and so many future contests and participation arrangements sponsored by local merchants, depend on your personal attitude. Don't give them any chance to object. Don't ever diminish your place and the value of your theatre in such a deal. You are as important as your newspaper in public relations.

Contenders Are The Free Advertisers

3 Every time you run a contest for the best of anything, locally, you stir up a competitive spirit among patrons of your theatre who will contend that they, or their family, have exactly what you are looking for. This can be badly handled to arouse ill feeling, but with any reasonable showmanship or public relations ability, you can turn it to create valuable word-of-mouth advertising for you and your theatre.

Suppose Joe Doakes, or Jimmy Doakes, or Janie Doakes, or even Grandma Doakes, in any of the age brackets of the Doakes family, are contenders in a contest of yours, to determine the best, the nicest, the best looking or most popular in their class—then you may be sure, the Doakes Family, their neighbors and friends, will be electioneering for their favorites. Encourage this neighborhood competition, and help it to be friendly, fast and furious. It never becomes bitter when it is free and clear of personal enmities, or jealousies. Your safeguard against such a condition, is to have enough contenders to make it really competitive.

Just be sure that your contests never narrow down to too few contenders. If you lack enough to make a good field, then go out and scare up a few more, in self defense, for your own protection. You'll never go wrong when you play the field and don't play favorites.

Contests To Win Special Promotion

Two contests are announced for managers which can be chalked up by Round Table members as a chance to make money on the side, as a result of their primary interest in showmanship. 20th Century-Fox gives notice that they will pay \$7,500 in prize money, for the best exploitation or advertising for "Something for the Birds," which will be released in October, with the contest to run through February 15, 1953, so all theatres may qualify as contenders. The best and most productive campaigns, in all situations, and there is every desire on the part of 20th Century-Fox to make sure that small situations are eligible. The first prize will be a \$1,000 Defense Bond, and there will be many more prizes, so that runners-up will have a real chance.

Paramount Pictures, and Pine-Thomas, producers of "Caribbean" offer \$1,000 in prizes for the five best examples of newspaper advertisement, window display, lobby display, theatre front and promotion. Each of these categories will win \$200 in Defense Bonds, with the director of the Round Table sitting in as one of the judges. We like this particular method and the separation of the prize money into five classifications of equal weight, because it gives contenders a better chance to win.

Free Back-to-School Show

Dale Smiley, manager of the Del Paso in North Sacramento, Calif., mailing us an entry for the third quarterly competition just before leaving on his two weeks' vacation. He had a free back-to-school show and parade and sends us pictures of the fun.



David T. Katz, executive director of the Roxy theatre, on Broadway, says this contest, inviting contenders to answer the question, "What would you do if you suddenly discovered you were never legally married?", was the most popular he had ever instituted for "We're Not Married" brought in over 500 letters.

Selling Approach

THE CRIMSON PIRATE — Warner Brothers. In color by Technicolor. Burt Lancaster, storming sea and shore, in breathless feats never seen on the screen before! Actually filmed in the far reaches of the Mediterranean! "I'll fly my flag into the mouths of their cannon, and if you've crimson in your veins, you'll follow me." Pirate stuff with a broad comedy slant, outdoing Douglas Fairbanks of old. 24-sheet and other posters carry large pictorial cut-outs of swashbuckling star. A four-page litho herald keys the campaign, and there are unusual accessories, including a set of door panels and 8 x 10 Color-Glo stills to sell color. Even a slide—first we've seen in years. Newspaper ad mats in good variety for size and shape, plus the special bargain mat for 35c which contains six ad mats and two publicity mats, good for all purposes in small situations. Treasure chest ideas will work well with this good-natured picture to end all further pirate pictures. Coloring contest mats, and a good montage mat for publicity purposes. Pressbook lists pirate flags, with skull and crossbones, measuring 3 by 5 feet, which can be seen from both sides, and would be worth keeping for future use.

IVANHOE—MGM Presents Sir Walter Scott's famous novel. In color by Technicolor. At last on the screen! Biggest spectacle of our time! Breaking box office records, around the world. Over a million dollars in one engagement at the New York Radio City Music Hall, and still running! A picture that will surpass the success of "Quo Vadis." Extraordinary pressbook, has everything to sell this picture properly. 24-sheet and all posters provide art work at small cost. Extra accessories include 3-color herald, 3-color plastic stick-ons, ten of MGM's wonderful 11 x 14 color stills at \$1.50 a set, a novelty teaser one-sheet of "The Black Night" to arouse curiosity, new 8 x 10 Robert and Elizabeth Taylor fan photos, and many other additional items for display and promotion purposes. There's a recording of thrilling trumpet calls, direct from the sound track of the film, for theatre front and ballyhoo uses. Everything is doubled up; there's more and better of everything as selling approach. Newspaper ad mats are very numerous, in all sizes and shapes, besides the 35c complete campaign mat which Metro originated—six ad mats, two publicity stills and extra borders.

JUST FOR YOU — Paramount. Bing Crosby, Jane Wyman, Ethel Barrymore, in color by Technicolor. If you're looking for fun, songs and zingy entertainment, this is "Just for You." It will "Zing a Little Zong" at your box office. 24-sheet and all posters are made up of separate hunks of art work, in various sizes, for lobby and marquee display. Folder herald keys the campaign in the same style. A set of 8 x 10 Color-Glo stills sell color with color. Newspaper ad mats in all sizes, but the set of teasers, 2-columns wide, will appeal to many small situations, and there are two pages of small space ads, but we like the teasers best. Composite utility mat is not for small situations, and there's a big economy mat at 35c including a complete campaign. Bing has been setting popularity records and this is his latest, with a lot of songs for music tieups, including some real hits. Mat No. 501, on the pressbook cover, should be sponsored by a music tieup, either as a cooperative ad, or a special herald, backed up with music advertising, for it sells the songs. Another ad mat we like is No. 401, very much smaller. Jane Wyman looks attractive in advertising copy, and will sell the picture to her fans.

CARIBBEAN — Paramount. In color by Technicolor. The boldest story of piracy ever told. The roaring story of "Black Panther" and the men whose dark deeds wrote the history of the Spanish Main! The battle of the old pirate empires for a treasure-filled island, and the red-head, who was its Queen! When cut-throats with cutlasses ruled the Caribbean Sea. 24-sheet and smaller posters are made to create lobby and marquee display, with more good art work than you can otherwise obtain for so small cost. Special herald keys your campaign, and adds to accessories available in the same advertising theme. A set of Color-Glo stills in Technicolor will sell color on your screen, which television hasn't got. A series of four teaser ads, 2 columns wide, will serve many purposes, especially in small situations. Larger newspaper ad mats are available, as well as a pressbook page of small ads for your selection. Utility mat contains bits and pieces of other ads shown, including one complete 2-column mat, and sells for 45c at National Screen. Pressbook urges showmen to go after box-office gold with sock exploitation campaign.

OUTDOOR REFRESHMENT SERVICE
from Coast to Coast over 1/4 Century

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SPORTSERVICE BLDG. • BUFFALO, N. Y.

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SPECIAL TRAILER
'GOOD' and FAST

AND IT TO GOOD OLD DEPENDABLE
FILMACK

CHICAGO 3, 1327 S. WABASH AVE.
NEW YORK 36, 630 NINTH AVE.

"What the Picture did for me"

Columbia

BOOTS MALONE: William Holden, Johnny Stewart—We played this picture on a double bill with "Carson City" as the main attraction, but for my money, "Boots Malone" is tops. The patrons seemed to be more interested in "Boots Malone." Business was good in this small town. Played Sunday, Monday, August 24, 25.—James E. Harvey, Sophia Theatre, Sophia, W. Va.

BOOTS MALONE: William Holden, Johnny Stewart—A nice little picture that broke about even. Should have done better. Small town and rural patronage. Played on Wednesday and Thursday.—D. J. Seng, Karlstad Theatre, Karlstad, Minn.

MARRYING KIND, THE: Judy Holliday, Aldo Ray—A very disappointing follow up to "Born Yesterday." Miss Holliday was very hard to understand. Actually it's more of a family story than a comedy.—C. H. Corns, Arcadia Theatre, Balcarres, Sask., Canada.

PAULA: Loretta Young, Kent Smith—Very good "star picture" which brought good comments and good business. The story is very interesting and kept the men more than mildly entertained. Give it a good date. Played Monday, Tuesday, Wednesday, August 25, 26, 27.—C. H. Corns, Arcadia Theatre, Balcarres, Sask., Canada.

Metro-Goldwyn-Mayer

LOVELY TO LOOK AT: Kathryn Grayson, How and Noel—Beautifully made Technicolor picture, but not a good box office attraction in this neighborhood spot. Played Tuesday, Wednesday, Thursday, August 25, 26, 27.—Elston Dodge, Elstun Theatre, Cincinnati, Ohio.

MERRY WIDOW, THE: Lana Turner, Fernando Lamas—We saw this while on vacation. The audience laughed every time the highly painted background scenes came on the screen. This was not objectionable to me, as the story is a fantasy anyway, but the laughter rather spoiled the effect.—Elaine S. George, Star Theatre, Heppner, Ore.

QUO VADIS: Robert Taylor, Deborah Kerr—Record breaking first day at road show admission prices. Audience reaction indifferent—certainly no raves! My opinion: Leo hit off more than he could chew and his usual salutation turned into a dismal burp! Nevertheless, the picture turned out to be a money maker for me in spite of the terms!—G Bailey, Lux Theatre, Humboldt, Sask., Canada.

QUO VADIS: Robert Taylor, Deborah Kerr—This is a remarkable picture and we had a full house three nights we played it. Would advise any small town operator to show it. A good many of the folks here have told me since that they felt complimented that the Panna Theatre showed the picture when we did.—Francis Gill, Panna Theatre, Panna, Colo.

SCARAMOUCHE: Stewart Granger, Janet Leigh—Despite our tragic box office receipts, "Scaramouche" is spectacular and exciting. However, I cannot see why a recognizable script of Rafael Sabatini's "Scaramouche" would not also have been spectacular and exciting.—Elaine S. George, Star Theatre, Heppner, Ore.

Monogram

FEUDIN' FOOLS: Leo Gorcey, Hantz Hall—The Bowery Boys movies always go over in our town, whether it's single or double bill. There wasn't anything special about this picture, but it was a little different from some of the boys' pictures. In some cases, the Bowery Boys overgross some of the film industry's best musicals—strange, isn't it? Played Tuesday, August 26.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

Paramount

ANYTHING CAN HAPPEN: Jose Ferrer, Kim Hunter—A good trailer helped this, but it was not too well received. Accent of Ferrer et al make light,

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

easy enjoyment difficult, but most patrons liked it. Business average.—C. H. Corns, Arcadia Theatre, Balcarres, Sask., Canada.

SAILOR BEWARE: Dean Martin, Jerry Lewis—One of the best comedies of the year. These boys are getting better all the time and are well liked here. Business was good. Played Thursday, Friday, Saturday, August 28, 29, 30.—C. H. Corns, Arcadia Theatre, Balcarres, Sask., Canada.

RKO-Radio

HALF BREED: Robert Young, Janis Carter—The patrons in my town like motion pictures which they can watch without having to think too much to understand the plot. If they have to use their brains to understand the picture or get something worthwhile out of it, they don't like the picture. Well, in this case they didn't have to think and our business was very good, compared with some of the bad days we have had. All of you small town exhibitors play this picture with the right advertising angles and you will have something to eat that night. Played Sunday, Monday, August 19, 11.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

HAPPY GO LOVELY: Vera-Allen, David Niven—Nice little musical comedy. English accent did not hurt. Received some good comments and business was good. Played Monday, Tuesday, Wednesday, August 25, 26, 27.—C. H. Corns, Arcadia Theatre, Balcarres, Sask., Canada.

KING KONG: Fay Wray, Bruce Cabot—This is a really exciting picture and one that will do the business. Good for most all situations. Played Wednesday, Thursday, September 3, 4.—O. Fumby, Paula Theatre, Homer, La.

Twentieth Century-Fox

BELLES ON THEIR TOES: Jeanne Crain, Mervyn Loy—With the very, very poor date that Fox gave us on this picture, we were surprised to do pretty well. Fox doesn't seem to know that there are small theatre men—from the way they talk when we go in to book pictures. This good, warm-hearted movie needs no help to get along O. K. But it isn't as good as "Doren" or maybe I should say that when "Cheaper by the Dozen" played the country, television hadn't grown up very much. Played Wednesday, Thursday, August 28, 21.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

KANGAROO: Peter Lawford, Maureen O'Hara—Definitely not what the trailer and advertising would have you believe—simply a western in Australia, but good entertainment. Business a little above average. Played Thursday, Friday, Saturday, September 4, 5, 6.—C. H. Corns, Arcadia Theatre, Balcarres, Sask., Canada.

LURE OF THE WILDERNESS: Jean Peters, Jeffrey Hunter—The original story, based on the Okefenokee Swamp in Georgia, brought back to the people the picture in which Walter Brennan appeared—"The Swamp." Because of the beautiful color and the drama in the story, the patrons showed good response. Business was way above normal for a weekend in this small town. Played Sunday, Monday, August 17, 18.—James E. Harvey, Sophia Theatre, Sophia, W. Va.

LYDIA BAILEY: Anne Francis, Dale Robertson—Good action entertainment film which we doubled with "Flesh & Fury" (U), which is fairly good boxing fare. Played Sunday, Monday, August 24, 25.—Elston Dodge, Elstun Theatre, Cincinnati, Ohio.

RED SKIES OF MONTANA: Richard Widmark, Constance Smith—A good action picture which will please all of your action fans. Wouldn't hurt to advertise it as "Not a Western."—C. H. Corns, Arcadia Theatre, Balcarres, Sask., Canada.

RETURN OF THE TEXAN: Dale Robertson, Joanne Dru—How come Motion Picture Herald gave this wonderful picture only a fair rating? The acting was superb, the story was excellent and the music was very good. This picture could have been in Technicolor, which probably would have helped it. We did fairly well on it and it should do well in a large or small town. I would have rated this picture much better than "fair." Played Sunday, Monday, August 17, 18.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

Universal

HAS ANYBODY SEEN MY GAL? Piper Laurie, Charles Coburn—There is nothing wrong with this little picture. Our business was pretty good, and since we were supplied with such a good date, our theatre had a special matinee for the kiddies and for the grown-ups. These matinees were rather new in mid-week and brought out everyone. Since we did so well on the matinee, we started having one every Wednesday until school started. Play this little picture and you won't lose. Played Wednesday, Thursday, August 6, 7.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

HERE COME THE NELSONS: Orzelle Nelson, Harriet Nelson—Had wonderful comments on this good picture and very good box office. We played it on Friday and Saturday.—D. J. Seng, Karlstad Theatre, Karlstad, Minn.

Warner Bros.

DISTANT DRUMS: Gary Cooper, Mari Aldon—Did just above average on this picture which we played on Sunday and Monday.—D. J. Seng, Karlstad Theatre, Karlstad, Minn.

MARA MARU: Errol Flynn, Ruth Roman—Interesting African expedition film. Did better than average gross. Direct recording instead of dubbed in dialogue would have improved the film. Played Friday, Saturday, August 22, 23.—Elston Dodge, Elstun Theatre, Cincinnati, Ohio.

ONE FOOT IN HEAVEN: Frederic March, Martha Scott—The only fault I have with this picture is that the title is confusing, and that is what my patrons thought too. But we worked and worked to try and get the people out. Had some word of mouth advertising from some of the people who had seen the picture and liked it. We put out giant heralds, also called many people on the telephone to tell them about the picture. The Methodist church announced it in their Sunday school and church. Business was just good, but with all our hard work, we should have had full houses at all shows. This picture is one of the great masterpieces and should be recognized as such. I would rate it as superior. Played Sunday, Monday, August 31, September 1.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

SHE'S WORKING HER WAY THROUGH COLLEGE: Virginia Mayo, Ronald Reagan—Better than average Technical musical and we played to better than average business. Played Tuesday, Wednesday, Thursday, August 19, 20, 21.—Elston Dodge, Elstun Theatre, Cincinnati, Ohio.

ROOM FOR ONE MORE: Cary Grant, Betsy Drake—Top box office on this. Everyone liked this wonderful comedy.—D. J. Seng, Karlstad Theatre, Karlstad, Minn.

Organize Campaign to Aid Will Rogers TB Research

Four Warner Brothers executives currently are organizing a campaign to establish a research section in the Will Rogers Memorial Hospital at Saranac Lake in the memory of Harold Rodner, Warner executive, who died recently. Mr. Rodner devoted much of his life to the maintenance and development of the Saranac hospital and often expressed his desire to aid in the foundation of a research section. Members of the Warner committee are Samuel Schneider, chairman; Ben Kalmenson, Harry M. Kalmine and Herman Starr. Max Blackman, of Warner real estate department, is secretary-treasurer.

Pictorial to Film Story Of Thomas A. Edison

Milton J. Salzburg, president of Pictorial Films, has signed a contract with the Thomas Alva Edison Foundation, Inc., for the production of a motion picture based on the life and times of Mr. Edison. The picture will be the first in a series by Pictorial Films on "Men of Science" and will be available for general release before the end of 1952. Special permission is being given Pictorial to photograph the replica of the original Black Maria that Mr. Edison used in the production of his first motion picture in New Jersey.

928 Coast Performers Have Entertained Troops

During the first eight months of this year, 928 Hollywood performers have entertained men in service, the Hollywood Coordinating Committee has disclosed. They have appeared in 463 shows. The committee recently was honored by the Air Force Association for "distinguished public service in contributing to the morale of America's armed forces throughout the world."

Plan Panama Drive-in

WASHINGTON: The first drive-in theatre to be built in Panama should be completed early this fall, according to Nathan D. Golden, Commerce Department film chief. It will be constructed at the outskirts of Panama City, with local capital, at a cost of approximately \$175,000.

26 Italian Films Finished

WASHINGTON.—In the first five months of 1952, 26 Italian films were completed and 30 more were in production or being edited, according to Commerce Department film head Nathan D. Golden. Seven of the films were Italian-French co-productions and one was a Spanish-Italian co-production.

Lux Reopens at Joplin

The Lux theatre, remodeled at more than \$20,000, has reopened at Joplin, Mo. It is a Dickinson theatre. Marion Phillips is manager.

Short Product in First Run Houses

NEW YORK—Week of Sept. 15

ASTOR: Ice Frolics Warner Bros.
Ginger Nutt's Bee Bother Warner Bros.
Feature: The Miracle of Our Lady of Fatima Warner Bros.

CAPITOL: Fit to Be Tied (Tom & Jerry) MGM
Feature: The Quiet Man Republic

GLOBE: Fresh Airdale Warner Bros.
They All Like Boats Paramount
Feature: The Devil Makes Three MGM

MAYFAIR: Bug Parade Warner Bros.
Skylark in The Rockies Paramount
Feature: High Noon United Artists

PARAMOUNT: Parlor, Bedroom and Wheels Paramount
Clown on The Farm Paramount
Let's Go Fishing RKO
Feature: Big Jim McLain Warner Bros.

RIVOLI: Light in the Window 20th-Fox
Feature: The Snows of Kilimanjaro 20th-Fox

ROXY: Happy Holland 20th-Fox
Curtain Call 20th-Fox
Feature: Monkey Business 20th-Fox

MUSIC HALL: Pluto's Party Disney-RKO
Feature: Invanhoe MGM

CHICAGO—Week of Sept. 15

CARNEGIE: Hasty Hare Warner Bros.
Sails of Acapulco Paramount
Feature: The Franchise Affair Stratford

CHICAGO: Football Headliners RKO
Candid Mike No. 6 Columbia
Feature: Somebody Loves Me Paramount

EITEL'S PALACE: Curtain Call 20th-Fox
Push-Button Kitty MGM
Feature: The Merry Widow MGM

ESQUIRE: Snow Frolics Warner Bros.
Bird in a Guilty Cage Warner Bros.
Feature: High Treason Pacemaker

ORIENTAL: Fit to Be Tied MGM
Feature: Sudden Fear RKO

SURF: The Story of Time Cornell
Color Rhapsody Nemeth
Dog Watch Columbia
Feature: Encore Paramount

Hollywood Charity Committee Sets Goal at \$1,225,000

A slightly higher goal for Hollywood's Permanent Charities Committee has been set for this year. It is \$1,225,000. Remark- ing upon the higher amount, campaign chairman Dore Schary said: "It is an entirely realistic goal which we believe we can reach."

50 New Houses in Canada Opened Since January 1

TORONTO: A total of 50 new theatres have been opened since January 1, 1952;

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name
Position
Theatre
Address
City
State
Circuit

Absolutely No Dues or Fees

four new theatres, one of them a drive-in, opened in Canada recently to bring the total of theatre openings across the country to 27 standard-type houses and 23 drive-ins. Work has started on another auditorium theatre in a town where one has been under way for some time and a fast-growing model community previously without a theatre, will eventually have one if plans go through.

Stanford Students Serve Radio-TV "Internship"

Students studying for the new degree of master of arts in radio and television at Stanford University hereafter will be required to put in a unique three-month "internship" in a commercial radio or television station after finishing a year of study. Hubert Heffner, head of the university's speech and drama department, announced last week. Cooperating in the new program are such San Francisco stations as KGO, KGO-TV, KCBS, KNBC, KRON, KPIX and KSFO. The students will work without pay in all phases of the station's work.

\$10,000,000 in TV Films

Official Films, Inc., of New York, has signed contracts for the production of three series of television films involving a total of \$10,000,000 worth of time and talent, Herbert J. Siegel, secretary, has announced. The three are "My Hero," starring Robert Cummings, for Dunhill Cigarettes; "Terry and The Pirates," for Canada Dry, and "Four Star Playhouse," for Singer Sewing Machine Company.

Complete "Treasure" Campaign

Ben Adler, motion picture advertising executive, this week announced completion of the national advertising campaign—ads, pressbooks and posters—for "High Treason," the J. Arthur Rank production being released by Pacemaker Films.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performances in their theatres. This report covers 112 attractions, 4,231 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Aaron Slick From Punkin Crick (Para.)	—	5	11	19	24
About Face (WB)	—	7	34	17	2
Affair in Trinidad (Col.)	7	4	—	—	—
African Queen, The (UA)	42	35	18	9	—
Anything Can Happen (Para.)	—	3	8	9	12
Atomic City (Para.)	—	—	1	14	10
Battle at Apache Pass (Univ.)	—	16	31	14	5
Belles On Their Toes (20th-Fox)	6	32	54	8	5
†Big Jim McLain (WB)	1	4	1	1	—
*Big Trees, The (WB)	—	4	27	36	4
Brave Warrior (Col.)	—	—	3	7	—
†Brigand, The (Col.)	—	—	2	2	1
Bronco Buster (Univ.)	—	7	12	12	7
*Bugles in the Afternoon (WB)	—	4	42	31	13
California Conquest (Col.)	1	1	5	2	—
Captive City (UA)	—	—	3	1	4
Carbine Williams (MGM)	9	30	32	13	1
Carrie (Para.)	—	—	2	7	2
Carson City (WB)	—	20	30	13	1
Clash By Night (RKO)	—	10	18	8	—
Deadline U.S.A. (20th-Fox)	—	1	20	20	9
Denver & Rio Grande (Para.)	—	—	18	17	8
Diplomatic Courier (20th-Fox)	—	2	8	7	4
Don't Bother To Knock (20th-Fox)	1	1	6	3	—
Dreamboat (20th-Fox)	—	4	4	5	—
Duel at Silver Creek (Univ.)	—	3	4	—	—
Fearless Fagan (MGM)	—	—	1	2	2
*Five Fingers (20th-Fox)	—	2	14	13	32
*Flesh and Fury (Univ.)	—	2	3	7	2
Francis Goes to West Point (Univ.)	10	17	11	3	3
Girl in White, The (MGM)	1	18	19	10	2
Glory Alley (MGM)	—	1	6	3	—
Greatest Show on Earth, The (Para.)	27	6	1	—	1
Half Breed (RKO)	—	3	18	2	2
Has Anybody Seen My Gal? (Univ.)	2	15	15	3	—
†Here Come the Marines (Mono.)	1	1	2	—	—
High Noon (UA)	7	13	2	—	—
I Dream of Jeanie (Rep.)	—	2	4	4	7
Island of Desire (UA)	—	7	9	2	—
Ivory Hunter (Univ.)	—	4	7	2	7
Jack and the Beanstalk (WB)	10	19	26	11	16
Jumping Jacks (Para.)	17	10	—	2	1
Just Across the Street (Univ.)	—	2	12	5	3
*Just This Once (MGM)	—	2	18	23	6
Kangaroo (20th-Fox)	—	1	23	14	12
King Kong (RKO)	1	8	9	3	2
Lion and the Horse, The (WB)	1	4	15	11	13
†Lost In Alaska (Univ.)	2	1	4	1	—

*Love Is Better Than Ever (MGM)	—	1	8	15	13
Lovely To Look At (MGM)	13	32	13	6	—
Lure of the Wilderness (20th-Fox)	2/	15	2	1	—
Lydia Bailey (20th-Fox)	1	11	30	2	1

Ma & Pa Kettle At the Fair (Univ.)	44	48	12	4	4
Macao (RKO)	—	4	17	21	5
Man In the White Suit (Univ.)	5	1	—	—	—
Mera Maru (WB)	—	—	9	27	4
Marrying Kind, The (Col.)	—	15	22	17	3
†Merry Widow, The (MGM)	2	1	1	—	—
Montana Territory (Col.)	—	2	4	—	—
Mutiny (UA)	—	1	7	3	6
My Six Convicts (Col.)	—	11	16	3	5
My Son John (Para.)	—	2	10	11	21

Narrow Margin (RKO)	—	—	—	5	4
No Room For the Groom (Univ.)	—	4	5	10	—

*Okinawa (Col.)	1	—	5	2	2
Oklahoma Annie (Rep.)	4	6	7	7	—
Outcasts of Poker Flat (20th-Fox)	—	—	17	14	7
Outcast of the Islands (UA)	—	2	3	1	—

Pat and Mike (MGM)	2	25	30	19	2
Paula (Col.)	—	—	4	7	5
Pride of St. Louis (20th-Fox)	11	31	56	15	2

Quo Vadis (MGM)	38	28	1	4	—
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Rancho Notorious (RKO)	—	—	10	32	8
Red Ball Express (Univ.)	—	7	32	5	—
Red Mountain (Para.)	2	23	22	10	2
Return of the Texan (20th-Fox)	—	5	25	12	9
Rodeo (Mono.)	—	—	1	3	4
Rose of Cimarron (20th-Fox)	1	6	13	8	2

Sally and Saint Anne (Univ.)	—	—	10	2	3
San Francisco Story (WB)	1	1	21	14	8
Scandal Sheet (Col.)	—	—	4	10	5
Scaramouche (MGM)	6	29	30	15	—
Scarlet Angel (Univ.)	—	1	13	11	7
She's Working Her Way Through College (WB)	8	30	20	9	—
Singin' in the Rain (MGM)	20	31	37	6	1
Skirts Ahoy (MGM)	8	61	27	2	—
Sniper, The (Col.)	—	—	3	4	—
Something to Live For (Para.)	—	2	3	16	6
Sound Off (Col.)	—	4	20	1	—
Steel Town (Univ.)	—	5	28	18	9
Story of Robin Hood (RKO)	3	10	7	1	1
Story of Will Rogers, The (WB)	13	16	5	3	—
Streetcar Named Desire, A (WB)	17	16	22	13	10

Thief of Damascus (Col.)	—	—	6	2	4
Three For Bedroom C (WB)	—	—	1	7	3
Treasure of Lost Canyon (Univ.)	—	—	16	—	7

Untamed Frontier (Univ.)	—	6	2	1	—
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Viva Zapata (20th-Fox)	1	6	13	41	63
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Wagons West (Mono.)	—	—	4	2	—
Wait Till the Sun Shines Nellie (20th-Fox)	2	6	12	15	12
Walk East On Beacon (Col.)	2	7	2	2	—
Washington Story (MGM)	—	—	3	8	7
We're Not Married (20th-Fox)	4	16	13	5	—
What Price Glory (20th-Fox)	—	8	8	4	—
When In Rome (MGM)	—	—	3	9	10
Where's Charley (WB)	—	—	1	4	5
Wild Heart, The (RKO)	1	2	10	2	—
Wild North, The (MGM)	1	11	25	23	5
Winning Team, The (WB)	—	7	30	37	3
With A Song In My Heart (20th-Fox)	17	68	24	—	—
World in His Arms, The (Univ.)	3	10	4	2	—

Young Man With Ideas (MGM)	—	2	14	10	6
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The Product Digest

The Snows of Kilimanjaro

20th-Fox—Hemingway and Zanuck

There is a long, impressive listing of basic and proved motion picture ingredients here with which to entice the film patron. And, having whetted the appetite, having persuaded the picture-goer into the theatre, there is more than enough here to satisfy, almost regardless of the turn of mind of the patron.

The exhibitor has first to offer in his sequence of ingredients the story by Ernest Hemingway, generally regarded as the finest writer of American fiction of his generation. "Snows" is one of his earlier short stories. It may be of use and significance that Hemingway has just now had published his most recent work, "The Old Man and the Sea," which has received outstanding critical attention. That, of course, is entirely, a plus value.

In the transmutation of "Snows" to the screen, it has received the expert attention of one of the industry's leading teams of first string picture-makers, Darryl Zanuck, producer; Henry King, director, and Casey Robinson, screenplay-wright. Then for a cast of quality there are Gregory Peck, Susan Hayward, Ava Gardner, Hildegard Neff and Leo G. Carroll, leaders of a long cast of unquestioned skill. Add, then, exquisite color by Technicolor, production values and camera work of the highest order and a story of pace, power and fascination, and the admixture should be such as to insure the highest order of attention from the greatest number of the population.

It is important, too, that the exhibitor not overlook the fact that Twentieth Century-Fox is crossing the nation with a promotional campaign of the first magnitude which must serve to prepare the public for the appearance of the picture. That is decidedly another plus value.

A highly successful and popular author, Peck, lies on a cot before his tent on the African plains, attended by Miss Hayward, as his wife, and as a result of an infected minor injury, in imminent danger of dying. As he lies thus, he quarrels with his wife in lucid moments, and in periods of delirium, wanders afield, reviewing the life he now comes to believe he has wasted. Then, in flashback, at intervals are limned the high—and low—spots of that career, of which he is something less than proud as he prepares to die.

And herein are choice, and most effectively taken, opportunities for clever dialogue, excellent portraiture by principals and support alike and exciting sequences. Of the latter the highlights are those scenes which picture the wild animals of Africa in action in several cases with humans on the receiving end. Color, excitement and a degree of momentary but tense suspense is provided in these sequences.

For others, and perhaps most effectively for the feminine audience, are the scenes of the

romantic interludes with which Peck's life is studded, in Spain, in Paris, on the Riviera, with Miss Neff, and with Miss Gardner, whose love he discarded, only to discover too late, in the blood, dirt and horror of a Spanish Civil War battlefield, that love and companionship could have been his. And on the rebound he found Miss Hayward, took her to Africa, only again to find himself disillusioned and discouraged, having failed to hold true to the principles set down for successful authorship by his uncle and mentor, Carroll, years before.

As he reviews his life, the vultures wait on a nearby tree, and that night a slinking hyena makes for breathless suspense as he stalks the scent of fresh blood. But next morning their guide returns by plane with help, Miss Hayward's heroic amateur methods bear fruit, and there is certainty of recovery for the stricken man. With that comes a new knowledge that it is not too late for him to have love, companionship and the integrity of honest authorship.

The ingredients of superior screen merchandise are here. Despite a certain episodic quality which has the effect of slowing the pace, there is a jelling of those ingredients into a cohesive whole which the canny exhibitor may readily convert into large figures in black ink in the exhibition ledger.

Reviewed in the 20th-Fox projection room in New York. Reviewer's Rating: Excellent.

—CHARLES S. AARONSON.

Release date, not set. Running time, 114 minutes. PCA No. 15807. General audience classification.

Harry Gregory Peck
Helen Susan Hayward
Cynthia Ava Gardner
Countess Liz Hildegard Neff
Uncle Bill Leo G. Carroll
Twin Thatcher, Ava Norring, Helene Stanley, Marcel Dalio, Vicente Gomez, Richard Allan, Leonard Carey, Paul Thompson, Emmett Smith, Victor Wood, Bert Freed, Agnes Laury, Monique Chantal, Janine Grandel, John Dodsworth, Charles Bates, Lisa Ferraday, Maya Van Horn, Ivan Lebedeff

The Turning Point

Paramount—Crime Probe

With investigations of corruption having made—and still making—front page news in many cities throughout the country it is natural that such probes should be considered good plot material. This film deals with the efforts of an idealistic special crime investigator to rid a large city of racketeers. Even included are televised cross-examinations of witnesses a la Kefauver.

For a picture of its category it has strong

cast names—William Holden, Edmond O'Brien and Alexis Smith. Production by Irving Asher and direction by William Dieterle have lifted the film somewhat from the general level of program fare. Although the screenplay by Warren Duff from a story by Horace McCoy is conventional, the pace of action is well maintained and especially toward the end there is good suspense built up.

O'Brien, law professor assigned to head a crime commission, asks an old friend, Holden, newspaper reporter, to help the probe. Holden declines, believing his friend is not equipped for the tough task. However, Holden does become very much involved partially on account of attraction to O'Brien's assistant, a society girl played by Alexis Smith, and partially because of sympathy for his friend. Dramatic tension is heightened when Holden and Miss Smith learn that O'Brien's father a policeman, Tom Tully is a tool of the gang. Ultimately the leading racketeers are arrested but only after the father and Holden are murdered. In the end O'Brien and Miss Smith realize more than ever that the law is worth upholding even though it requires the highest personal sacrifice.

Seen at the home office. Reviewer's Rating: Good.—M. Q., Jr.

Release date, November, 1952. Running time, 85 minutes. PCA No. 15702. General audience classification.

Jerry McKibbin William Holden
John Conroy Edmond O'Brien
Amanda Waycross Alexis Smith
Tom Tully, Ed Begley, Dan Dayton, Adèle Longmire, Ray Teal, Ted DeGrazia, Don Porter, Howard Freeman, Neville Brand

Apache War Smoke

MGM—Life in Those Days

This is a strange blend of the humorous, the farcical, the witty, the trite, the sophisticated, and the low. It is strange, because its brevity and its format devote it entirely to the western fan, the children included, but the content, elevating to high moments of tenderness and humor an absolute rascal, and other choice rascals, makes it unsuitable for those whose parents have been teaching them the difference between right and wrong.

The screenplay by Jerry Davis depicts Gilbert Roland as a Mexican bad man, beloved by women, including those with husbands, and the father of numerous and often unknown progeny. One of these is Robert Horton, the upright and dedicated keeper of the Wells Fargo way station. It is the latter's bad luck that a gold cargo shepherded by company official Gene Lockhart arrives at the same time as Roland; and that the Apaches are looking for a white man who did them wrong. Roland captivates the women as usual; and even while disarmed keeps trying to get the gold. Continued Apache attacks begin to decimate the little fort; and the men are for throwing Roland to the Apaches. Horton has to make his difficult choice; to drive his bad but charming killer-father to death, or continue fighting. He chooses the latter. And Roland resolves the

(Continued from preceding page)

problem; he discovers the actual white man the Apaches are seeking, and by stratagem sends him from the fort, to be killed. This leaves peace; the various romantic complications which have ensued become straightened. Horton is left with a good girl, the bad girl leaves with Lockhart.

Roland rides off after the stagecoach and the gold, and those who watch him are fairly certain he'll get the gold, because the boy who drives the coach also is his son.

Roland's portrayal of the bad man is good and subtle comedy; and the tense moments of gunplay and Apache attack keep the western pace. Glenda Farrell's part as the gambling woman who keeps two six-shooters with her and welcomes Roland as a fellow adventurer, is in her character, but somehow it belongs in a bigger picture than a program western.

Mr. Davis' screenplay is based upon a story by Ernest Haycox. Hayes Goetz produced and Harold Kress directed.

Seen at the New York projection room. Reviewer's Rating: Good.—FLOYD STONE.

Running time, 67 minutes. Release date, Oct. 17, 1952. PCA No. 10409. Adult audience classification. Posters: *Horizons West*. Cast: Gilbert Roland, Fanny Webster, Glenda Farrell, Tom Herrera, Robert Horton, Barbara Ruick, Gene Lockhart, Henry Morgan, Patricia Tierson, Hank Worden, Myron Healey, Emmett Lynn, Argentina Brunetti, Bobby Blake, Douglas Dumbrille.

Horizons West

U-I.—Western

Expanded beyond the confines of the normal Western, this offers the story of a power lust—confederate veteran whose rejection of life of the family ranch and consequent depredations hurls his Texas homeland in blood and grief. The man is Robert Ryan, and he gives the role all the dry lipped tautness it needs. Added production values in lavish interiors of the era and large outdoor sets round out the picture. A weakness is a certain lethargy in developing, and a rigid delineation of characters as bad and as good.

The bad men certainly rule for awhile, until Ryan and his men overstep by shooting respected members of the community like prosecutor Tom Powers. This sets the mob going; and by this time they have on their side Ryan's father, John McIntire, and brother, Rock Hudson. They have saved his skin and sympathized with him enough; and going their separate ways, track him down to his Mexican lair, after Ryan's escape from the mob. Even then, they fail to bring him back. He dies from a bullet fired by an assistant deputy.

The plot is almost wholly Ryan's rise to power, first against the nasty elements in a lawless land, and then when he has lost his perspective, against the friends and neighbors of his father. A love affair between him and Julia Adams, widow of a bad cattle baron killed along the battle to power, is rendered unreal amid stilted dialogue and overstated situations. Another affair between Hudson and Judith Braun is hardly treated. The de-emphasized sex format of the Western is thus retained but compensating factors of continual and brutal action are not sufficient.

Albert J. Cohen produced. Budd Boetticher directed from a story and screenplay by Louis Stevens.

Seen at the New York projection room. Reviewer's Rating: Good.—F. S.

Running time, 81 minutes. Release date, October, 1952. PCA No. 10929. General audience classification. Posters: *The Savage*. Cast: Robert Ryan, Lena Horne, Julia Adams, Neal Hammond, Rock Hudson, Judith Braun, Raymond Burr, Dennis Weaver, Frances Bavier, Redd Foxx, Jim Arness, Tom Powers, John Hubbard, Walter Reed, Tom Monroe.

The Savage

Paramount—Heston the Indian

Mel Epstein has brought to the screen an epic struggle in a man's endeavor to resolve

split loyalties between white and the savage Indian. The protagonist is Charlton Heston, and he does a very good job of characterization as the warrior raised from childhood as the son of an Indian chief.

The problems arise when the white men begin to nudge the Sioux Indians from the territory they hoped was inviolate because of an earlier treaty ending bloodshed. The white excuse is the need for civilization.

Heston is used by his people as a spy. After overcoming the hostility of some white officers who are distrustful of an "Indian scout" who seems as savage as the Indians—he has greater trouble fending off the romantic wiles of Susan Morrow, and the comradeship of some of the white men with whom he battles against the sneaky Crow Indians, enemies of Sioux and white alike. His final struggle occurs when he is asked by his father to lead the white troops, and the families they guard, into ambush. This proves too much. He foils the ambush; the Indians wound him; the whites take him back to the fort; and the fort itself is about to go under siege. Heston returns to the Sioux. His family rejects him; his father spears him. But his words to his Indian brothers have aroused sensibilities and allowed passions to cool and wisdom to prevail. They realize they cannot win the attack, and off they go; and Heston goes back to his white ties and Miss Morrow.

The Technicolor and the location territory, the Black Hills of South Dakota, add much to the telling. George Marshall keeps the atmosphere tense, and the screenplay by Sydney Boehm from a novel by L. L. Foreman is replete with fights, on horse, afoot, in woods and in streams, with knives, arrows, rifles, artillery, and even with dynamite. The western addict, both juvenile and adult, will find himself immersed in the times of strife with the Indians; and in the Indians themselves, their colorful costumes, and courtly speech and parables and other facets of Indian lore for which the picture has a "technical advisor on Indians."

Seen at the New York projection room. Reviewer's Rating: Good.—F. S.

Running time, 95 minutes. Release date, November, 1952. PCA No. 15444. General audience classification. Posters: *The Magic Box*. Cast: Charlton Heston, Tully Hethersall, Susan Morrow, L. L. Foreman, Peter Hanson, Lita Stoll, Joan Taylor, Corporal Martin, Milburn Stone, Richard Rober, Donald Porter, Ted De Corsia, Ian MacDonald, Angela Clarke, Orley Lindgren, Larry Toland, Howard Negley, Frank Richards.

The Magic Box

Mayer-Kingsley-J. Arthur Rank—

Biography of Film Pioneer

Efforts of just about everybody of any importance whatsoever in the British film industry to dramatize the evolution of motion pictures has resulted in "The Magic Box," a lavish, star studded biography of Englishman William Friese-Greene. The historical validity of the film may be open to question; not so the fact that the end-result drama is a generally slow-motion recapitulation of the oft-told genius-ahead-of-his-time story.

Exhibitors will note immediately that the cast and credits of the film read like a Who's Who of the British industry—which should aid immeasurably in selling the film over here. Robert Donat stars as the unsung hero of Eric Ambler's screenplay, directed by John Boulting and produced by Ronald Neame. In minor supporting roles are to be seen such as Laurence Olivier, Leo Genn, Barry Jones, Glynnis Johns, Michael Redgrave, Margaret Rutherford, Peter Ustinov, Emyln Williams, and others of equal rank. The appearance of these well known faces in such an array of unimportant roles often serves to distort the proper dramatic emphasis in what is an episodic story anyway.

The film opens in 1921, the very day Friese-Greene died at a London distributors' meeting, and tells the story of the man in two extended flashbacks. The first is introduced by his second wife, Margaret Johnston and covers the

inventor-photographer's latter days, between 1896 and 1921, during which he went deeper and deeper into debt and obscurity in his persistent efforts to perfect his conception of color motion pictures. The second—and most entertaining flashback—shows Friese-Greene as the successful young society photographer whose great dream of bringing motion to pictures is realized at the expense of fortune and security.

For reasons never completely clear, details essential to a compact, dramatic story are never presented. These include the exact extent of Friese-Greene's contributions to the development of motion pictures and how the industry eventually grew up and left him behind. There is, too, no attempt to bridge the period between his two wives to bring a mity to his story. Thus the total effect is rather like the flickering of Friese-Greene's first projector.

Individual scenes, however, are brilliantly written and played with humor and pathos. The whole production, photographed in beautiful color by Technicolor, has received loving care in sets, costumes and effects.

Designed originally as a cooperative effort for showing at the Edinburgh Film Festival last year, the film is listed as a presentation of Festival Film Productions and J. Arthur Rank. The assumption by the producers that Friese-Greene's activities were vital to the development of films was the subject of lively controversy last year in the pages of the Motion Picture Herald (April 28, 1951; June 9, 1951).

Seen at New York screening room. Reviewer's Rating: Good.—VINCENT CANBY.

Release date, September 24, 1952. Running time, 91 minutes. General audience classification. Posters: *Advance Synopses*. Cast: Robert Donat, William Friese-Greene, Margaret Johnston, Helena Friese-Greene, Maria Schell, Rene Asherson, Richard Attenborough, Robert Beatty, Edward Chapman, Roland Culver, John Howard Davies, Michael Denison, Joan Dowling, Henry Edwards, Mary Ellis, Marjorie Fielding, Robert Fleming, Leo Genn, Marius Goring, Joyce Grenfell, Robertson Hare, Kathleen Harrison, William Hartnell, Gladys Henson, Joan Hickson, Thora Hird, Stanley Holloway, Patrick Holt, Jack Hulbert, Sidney James, Barry Jones, Glynnis Johns, Mervyn Johns, Bernard Lee, Herbert Lomas, Bessie Love, Miles Malleston, Garry Marsh, Matt Matheson, A. E. Matthews, John McCallum, Bernard Miles, Richard Murdoch, Sir Laurence Olivier, Cecil Parker, Frank Pettingell, Eric Portman, Dennis Price, Michael Redgrave, Peter Reynolds, Margorie Rhodes, Margaret Rutherford, Janette Scott, Edith Sharpe, Ronald Shiner, Sheila Sim, Olga Szodskaya, John Stuart, Basil Sydney, Ernest Thesiger, Dame Sybil Thorneike, David Tomlinson, Cecil Trueman, Michael Trubshaw, Frederick Valk, Peter Ustinov, Charles Victor, Kay Walsh, Jack Warner, Emyln Williams, Harcourt Williams, Googie Withers.

ADVANCE SYNOPSES

NO HOLDS BARRED

(Monogram)

PRODUCER, Jerry Thomas. DIRECTOR: William Beaudine. PLAYERS: Leo Gorcey, Huntz Hall, Marjorie Reynolds.

COMEDY. Leo Gorcey finds out that his pal, Huntz Hall, possesses a weird "floating" physical power; one day lodged in his fist, the next day in his feet and the next in his head. Gorcey puts Hall into the wrestling ring with fantastically successful results which are almost—but not quite—upset by a ring of gamblers. Famous wrestlers who appear in the film include Hombre Montana, "Brother" Frank Jares, Ted Christy, John Smith and Pat Fraley.

THE WAC FROM WALLA WALLA

(Republic)

ASSOCIATE PRODUCER: Sidney Picker. DIRECTOR: William Witney. PLAYERS: Judy Canova, Stephen Dunne.

COMEDY. Coming from a long line of soldiers, including Judy Canova, who fought and died at Bull Run, Judy Canova joins the Wacs to carry on the tradition and, incidentally, to keep her eye on her boy friend, Stephen Dunne, whose family have been feuding with the Canovas for years. Judy not only saves Dunne from a band of spies but also is instrumental in ending the long-time family feud. Helping Judy in the vocal department are the Republic Rhythm Riders.

TORPEDO ALLEY

(Monogram)

PRODUCER: Lindsley Parsons. **DIRECTOR:** Lew Landers. **PLAYERS:** Mark Stevens, Dorothy Malone, Charles Winninger.

DRAMA. Mark Stevens, a Navy pilot during the war, voluntarily grounds himself when he is responsible for the death of his two crew members in a crash. He joins the submarine service and is later able to prove himself by several heroic deeds performed off the coast of Korea. Love interest is provided by beautiful Dorothy Malone, a Navy nurse loved by Stevens as well as by his good friend, Douglas Kennedy.

RIDE THE MAN DOWN

(Republic)

ASSOCIATE PRODUCER-DIRECTOR: Joseph Kane. **PLAYERS:** Brian Donlevy, Rod Cameron, Ella Raines, Forrest Tucker, Trucolor.

WESTERN. Rod Cameron, foreman of a huge 700,000-acre cattle ranch in the rich Missouri Valley in 1880, vows to keep the ranch intact after the death of the owner. Bent on thwarting these plans are Brian Donlevy, a local bully, and Forrest Tucker, owner of a neighboring ranch and engaged to the late ranch owner's daughter, Ella Raines. In a series of highly dramatic incidents, Cameron breaks the opposition forces and wins the hand of Miss Raines for himself.

SHORT SUBJECTS

JIMMY DORSEY'S VARIETIES (U-I)

Name Band Musical (7311)

Jimmy Dorsey and his orchestra play seven numbers, including "Sweet Georgia Brown," "Temptation" and "South Rampart Street Parade." Featured are Herb Jeffries, the Red Norvo Trio, Johnny Mack, Eleanor Russell and the Showtimers.

Running time 15 minutes

GOING! GOING! GOSH! (Warner Bros.)

Merric Melodics Technicolor Cartoon (8721)

When a hungry coyote spots a chicken dinner in the form of a desert roadrunner, there's just one thing to do and that is catch up with him. The coyote discovers to his chagrin that this particular roadrunner is faster than greased lightning.

Running time 7 minutes

THE EMBERS (Columbia)

Cavalcade of Broadway (4654)

Danton Walker, host of Cavalcade of Broadway, escorts the cameras to the Ember, a New York mid-town nightclub where the Joe Bushkin Sextette holds forth. Joe and his boys play "Rat Race," "The Devil and The Deep Blue Sea" and "Oh, Ma, Look at Me Now."

Running time 9 minutes

THE HASTY HARE (Warner Bros.)

Bugs Bunny Special Technicolor (8729)

Bugs Bunny meets a flying saucer and tangles with its occupants. A Martian and his dog are determined to take Bugs back to Mars with them, and for a while it looks as if they will succeed. Bugs, however, triumphs, leaving outer space none the worse for wear.

Running time 7 minutes

FOOTBALL THRILLS (MGM)

Pete Smith Specialties (S-451)

For the 15th year in succession, Pete Smith turns his discerning eye to last year's football games and shows us the highlights of the past season.

Running time 9 minutes

CABALLERO DROOPY (MGM)

MGM Cartoons Technicolor (432)

Droopy goes south of the border and learns that serenading a lady on a balcony is not as easy as it seems.

Running time 6 minutes

UNITED STATES NAVY BAND

(Warner Bros.)

Melody Master Bands (Re-release) (8805)

A concert by the United States Navy Band, playing against the backdrop of the Lincoln Memorial in Washington. Numbers include "Anchors Aweigh," "Don't Give Up The Ship" and "V for Victory."

Running time 10 minutes

WILD AND WOLFY (MGM)

Gold Medal Reprint Cartoons (W-461)

Droopy meets up with an old time desperado and leads him a merry chase, winding up, not too incongruously, with Droopy saving a damsel in distress.

Running time 6 minutes

HOOKED AND ROOKED (Columbia)

Ali-Star Comedies (5411)

Andy Clyde and Emmett Lynn, after years at sea, settle down and marry their girl friends. Life ashore soon proves more hazardous than that afloat so after one especially hair-raising experience with an old house, the boys make their escape back to sea.

Running time 16½ minutes

CENTENNIAL SPORTS (Warner Bros.)

Sports Parade Technicolor (8508)

Athletes from almost a dozen nations compete in the Canterbury Centennial games in New Zealand. Many of the contestants are members of the United Nations Armed Forces on special leave for the games. Among the latter are swimming, racing, surf boat racing, hurdle-jumping and trotting races.

Running Time 10 minutes

PUSH BUTTON KITTY (MGM)

MGM Cartoons Technicolor (W-431)

Tom, the cat, wins the aid of a mechanical mouse-chaser and almost loses his job when the machine proves too efficient.

Running time 7 minutes

SO YOU WANT TO GO TO A CONVENTION (Warner Bros.)

Joe McDoakes Comedy (8405)

Joe McDoakes bids goodbye to his wife and takes off with his friend Charlie for the Annual Convention of Hoot Owls. They instead get on a plane for Palm Springs where, until Mrs. McDoakes finally catches up with them, they have a riotous time.

Running time 10 minutes

CRUISE CAT (MGM)

MGM Cartoons Technicolor (W-433)

Tom and Jerry take a luxury cruise to tropical waters. Conflict arises from the fact that it's Tom's job to rid the ship of mice—a job which he could complete successfully only over Jerry's dead body.

Running time 7 minutes

A BABY BOTTLENECK (Warner Bros.)

Blue Ribbon Technicolor Cartoon

(Re-release) (8310)

Daffy Duck and Porky Pig pitch in to help the Stork when his deliveries fall behind schedule because of an over-abundance of babies. The two amateurs, however, get all tangled up in the delivering machine and are themselves deposited into the loving care of an expectant gorilla.

Running time 7 minutes

PRETORIA TO DURBAN (MGM)

Fitzpatrick Travelogues Technicolor (411)

Fitzpatrick Travelogues goes to Africa, for the first time in many years, to explore its modern cities and contrasting ways of life.

Running time 10 minutes

AIN'T SHE TWEET (Warner Bros.)

Looney Tune Technicolor Cartoon (8717)

Tweety Bird's sanctuary in Grammy's house is protected by a pack of ferocious dogs whom Sylvester, the cat, repeatedly tries to outwit—but to no avail.

Running time 7 minutes

Another Improved Service for Herald Subscribers

HERALD readers asked for this, we checked with more HERALD readers, and were glad to comply with the consensus of the many suggestions.

The HERALD's service departments now are grouped in consecutive order, immediately following the news sections, and ALL of the service pages now are hole-punched.

This makes it quick and easy to turn to any of the service departments, every week. Their position in the book will be the same in each issue. In the new hole-punched group of pages, each week, are the following in this order: The "Managers' Round Table"; "What the Picture Did for Me", and the "Independent Film Buyers Report."

That group of hole-punched service pages is followed by "The Product Digest" group of pages—containing the HERALD's reviews of features and short subjects, and "The Release Chart" with index to reviews, ratings, etc.

We are also complying with many requests in making available now a new binder, so that you can preserve the complete "Managers' Round Table" departments for reference purposes. . . .

AVAILABLE ONLY TO HERALD SUBSCRIBERS

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the **PRODUCT DIGEST SECTION** of **MOTION PICTURE HERALD**.

Short Subjects Chart with Synopses Index can be found on pages 1518-1519 issue of September 6, 1952.

Feature Product by Company starts on Page 1493, issue of August 16, 1952.

For exploitation see Managers' Round Table section.

*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
AARON Slick from Punkin Crick (color) (5119)	Para.	Alan Young-Dinah Shore	Apr., '52	95m	Feb. 23	1245	AYC	A-2	Good
About Face (color) (122)	WB	Gordon MacRae-Eddie Bracken	May 31, '52	94m	Apr. 12	1313	AYC	A-2	Good
Actors and Sin	UA	Edward G. Robinson-Marsha Hunt	July 18, '52	85m	May 31	1382	AY	A-2	Good
Affair in Trinidad	Col.	Rita Hayworth-Glenn Ford	Sept., '52	98m	Aug. 2	1470	A	B	Fair
African Queen (C)*	UA	Humphrey Bogart-Katharine Hepburn	Mar. 21, '52	104m	Dec. 29	1169	AYC	A-2	Very Good
African Treasure (5207)	Mono.	Johnny Sheffield-Donna Martell	June 8, '52	70m	May 31	1383		A-1	Good
Against All Flags (color)	Univ.	Errol Flynn-Maureen O'Hara	Dec., '52		July 12	(S) 1443			
Aladdin and His Lamp (color) (5299)	Mono.	Patricia Medina-John Sands	Feb. 24, '52	67m	Feb. 9	1230	AY	B	Very Good
Amazing Monsieur Fabre, The (Fr.) (Eng. Dial.)	Futler	Pierre Fresnay	Aug. 20, '52	90m	Aug. 30	1511			Very Good
Androcles and the Lion	RKO	Jean Simmons-Victor Mature	Not Set		Sept. 13	(S) 1526			
Anna (Ital.)	Lux	Silvano Mangano-Vittorio Gassmann	Oct. 12, '52	111m	Aug. 9	1477			Good
Another Man's Poison	UA	Bette Davis-Gary Merrill	Jan. 16, '52	89m	Jan. 5	1178		A-2	Fair
Anything Can Happen (5117)	Para.	Jose Ferrer-Kim Hunter	May, '52	107m	Mar. 1	1253	AYC	A-1	Very Good
Apache Country	Col.	Gene Autry	May, '52	62m	May 24	1374	AYC	A-1	Good
Apache War Smoke	MGM	Gilbert Roland-Glenda Farrell	Oct., '52	67m	Sept. 20	1533			Good
Arctic Flight (5210)	Mono.	Wayne Morris-Alan Hale, Jr	Oct. 19, '52	78m	Aug. 2	1470			Good
Army Bound (5216)	Mono.	Stanley Clements	Oct. 5, '52		July 12	(S) 1443		A-1	
Assignment-Paris	Col.	Dana Andrews-Marta Toren	Oct., '52	85m	Sept. 13	1525	AY	A-1	Good
At Sword's Point (color) (220)	RKO	Cornel Wilde-Maureen O'Hara	Feb., '52	81m	Jan. 26	1214	AYC	A-2	Good
Atomic City, The (5120)	Para.	Michael Moore-Nancy Gates	June, '52	85m	Apr. 12	1314	AYC	A-1	Good
BAL Tabarin (5129)	Rep.	Muriel Lawrence-William Ching	June 1, '52	84m	June 28	1426		B	Good
Barbed Wire (474)	Col.	Gene Autry	July, '52	61m	July 5	1433	AY	A-1	Good
Battle at Apache Pass (color) (217)	Univ.	John Lund-Jeff Chandler	Apr., '52	85m	Apr. 5	1306	AYC	A-1	Good
Battle Zone (AA-22)	AA	John Hodiak-Linda Christian	Sept. 28, '52		Aug. 9	(S) 1478			
Beauty and the Devil (Fr.)	Davis	Gerard Philipe-Michel Simon	Sept. 1, '52	95m	Aug. 30	1510			Excellent
Because of You	Univ.	Loretta Young-Jeff Chandler	Nov., '52						
Because You're Mine (color)	MGM	Mario Lanza-Doretta Morrow	Oct., '52	103m	Sept. 6	1517		A-1	Excellent
Belle of New York (223) (color)	MGM	Fred Astaire-Vera Ellen	Feb., '52	82m	Feb. 23	1245	AYC	A-1	Good
Belles on Their Toes (color) (213)*	20th-Fox	Jeanne Crain-Myrna Loy	May, '52	89m	Apr. 5	1305	AYC	A-1	Very Good
Bend on the River (color) (212)*	Univ.	James Stewart-Arthur Kennedy	Feb., '52	91m	Jan. 26	1213	AYC	A-1	Excellent
Beware, My Lovely	RKO	Ida Lupino-Robert Ryan	Not Set	77m	Aug. 2	1470		A-2	Good
Big Jim McLain (201)	WB	John Wayne-Nancy Olson	Aug. 30, '52	90m	Aug. 30	1509		A-1	Good
Big Sky, The (361)	RKO	Kirk Douglas-Elizabeth Threalt	Aug., '52	122m	July 12	1441	AY	A-2	Excellent
Big Trees, The (color) (117)	WB	Kirk Douglas-Patrice Wymore	Mar. 29, '52	89m	Feb. 9	1229	AY	A-2	Good
Black Castle, The	Univ.	Stephen McNally-Richard Greene	Dec., '52						
Black Hills Ambush (5172)	Rep.	Allan Rocky Lane	May 20, '52	54m	June 14	1399		A-1	Good
Black Swan, The (258) (color)	20th-Fox	Tyrone Power-Maureen O'Hara (reissue)	July, '52	85m	Oct. 17, '42				Good
Blazing Forest, The (color)	Para.	John Payne-Susan Morrow	Dec., '52		Apr. 19	(S) 1322			
Bloodhounds of Broadway (color)	20th-Fox	Mitzi Gaynor-Scott Brady	Nov., '52		Aug. 23	(S) 1503			
Bonzo Goes to College (232)	Univ.	Edmund Gwenn-Maureen O'Sullivan	Sept., '52	80m	Aug. 30	1509	AYC	A-1	Very Good
Border Saddlemates (5143)	Rep.	Rez Allen	Apr. 15, '52	67m	May 10	1358	AYC	A-1	Good
Brandy for the Parson (Brit.)	Mayer-Kingsley	Kenneth More-Jody Lawrence	Aug., '52	75m	Aug. 30	1511			Good
Brave Warrior (color)	Col.	Jon Hall-Christine Larsen	June, '52	73m	May 17	1366	AY	A-1	Good
Brigand, The (color)	Col.	Anthony Dexter-Jody Lawrence	June, '52	94m	May 31	1383	AY	B	Good
Bronco Buster (color) (219)	Univ.	John Lund-Scott Brady	May, '52	80m	Apr. 12	1313	AYC	A-1	Good
Buffalo Bill in Tomahawk Territory	UA	C. Moore-Slim Andrews	Feb. 8, '52	66m	Feb. 2	1222			Average
Bugles in the Afternoon (color) (116)	WB	Ray Milland-Helene Carter	Mar. 8, '52	85m	Feb. 2	1221	AY	A-1	Good
CALIFORNIA Conquest (color)	Col.	Cornel Wilde-Teresa Wright	July, '52	79m	June 14	1398	AY	A-1	Good
Canyon Ambush (5224)	Mono.	Johnny Mack Brown	Oct. 12, '52		Aug. 30	(S) 1511			
Captain Pirate (color) (431)	Col.	Louis Hayward-Patricia Medina	Aug., '52	85m	July 26	1462	AYC		Good
Captive City	UA	John Forsythe	Apr. 11, '52	91m	Mar. 29	1297	AY	A-2	Very Good
Carbine Williams (231)	MGM	James Stewart-Wendell Corey	May, '52	101m	Apr. 19	1321	AY	A-2	Very Good
Carrisban (C) (5202)	Para.	Arlene Dahl-John Payne	Sept., '52	97m	Aug. 2	1469	AY	A-2	Very Good
Carrie (5123)	Para.	Jennifer Jones-Laurence Olivier	Aug., '52	118m	June 14	1397	AY	B	Excellent
Carson City (color) (123)	WB	Randolph Scott-Lucille Norman	June 14, '52	87m	May 3	1349	AYC	A-1	Very Good
Casque D'Or (Fr.)	Discina	Simone Signoret-Claude Dauphin	Aug. 18, '52	96m	Sept. 6	1517			Good
Cat People, The (267)	RKO	Simone Simon-Kent Smith	(reissue) Feb., '52	73m	Nov. 14, '42				Good

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Clash by Night (229)*	RKO	Barbara Stanwyck-Paul Douglas	June, '52	105m	May 17	1366	A	A-2	Good
Clouded Yellow, The (Brit.)	Col.	Jean Simmons-Trevor Howard	Aug., '52	89m	Oct. 6	1049	AY	A-2	Good
Colorado Sundown (5141)	Rep.	Rex Allen-Mary Ellen Kay	Feb. 8, '52	67m	Feb. 23	1246	AYC	A-1	Good
Confidence Girl	UA	Tom Conway	June 20, '52	81m	June 7	1390		A-2	Good
Crimson Pirate (color) (202)	WB	Burt Lancaster-Eva Bartok	Sept. 27, '52	104m	Aug. 30	1509			Very Good
Cripple Creek (color)	Col.	George Montgomery-Karin Booth	July, '52	78m	June 28	1427	AY	A-1	Good
Cry, the Beloved Country (Brit.)	UA	Canada Lee-Sidney Poiter	Aug. 22, '52	96m	Jan. 26	1213		A-2	Excellent
DANGER Is a Woman (French)	Discina	Henry Vidal-Maria Mauban	May, '52	92m	Apr. 26	1330		C	Good
David and Bathsheba (color)* (203)	20th-Fox	Gregory Peck-Susan Hayward	Feb., '52	116m	Aug. 25	990	AY	B	Excellent
Dead Men's Trail (5243)	Mono.	Johnny Mack Brown-Barbara Allen	Sept. 21, '52	59m	May 17	(S) 1367		A-1	
Deadline, U.S.A. (215)	20th-Fox	Humphrey Bogart-Ethel Barrymore	May, '52	87m	Mar. 15	1282	AY	B	Very Good
Death of a Salesman (423)	Col.	Fredric March-Mildred Dunnock	Feb., '52	111m	Dec. 15	1153	A	A-2	Excellent
Decision Before Dawn* (205)	20th-Fox	Richard Basehart-Gary Merrill	Jan., '52	119m	Dec. 22	1161	AY	A-2	Excellent
Denver and Rio Grande (C) (5115)	Para.	Edmond O'Brien-Sterling Hayden	June, '52	89m	Mar. 29	1298	AY	A-1	Fair
Desert Passage (230)	RKO	Tim Holt-Joan Dixon	May, '52	60m	May 24	1374	AY	A-2	Average
Desert Pursuit (5209)	Mono.	Wayne Morris	May 11, '52	71m	May 17	(S) 1367			
Desperadoes Outpost (5174)	Dep.	Allan Rocky Lane	Oct. 8, '52	54m					
Devil Makes Three, The	MGM	Gene Kelly-Pier Angeli	Sept., '52	96m	Aug. 16	1485		A-2	Very Good
Diplomatic Courier (222)	20th-Fox	Tyrone Power-Patricia Neal	July, '52	97m	June 21	1417	AY	A-2	Excellent
Dishonored Lady	Astor	Hedy Lamarr-Dennis O'Keefe (reissue)	Feb. 1, '52	85m	Apr. 26, '47				Good
Don't Bother to Knock (224)	20th-Fox	Richard Widmark-Marilyn Monroe	Aug., '52	76m	July 19	1453	A	B	Very Good
Down Among the Sheltering Palms (color)	20th-Fox	Mitzi Gaynor-David Wayne	June, '52		Jan. 12	(S) 1186		B	
Dreamboat (223)	20th-Fox	Clifton Webb-Ginger Rogers	Aug., '52	83m	July 26	1461	AY	A-2	Excellent
Duel at Silver Creek, The (C) (228)	Univ.	Audie Murphy-Faith Domergue	Aug., '52	77m	July 12	1442	AY	A-1	Good
EDWARD and Caroline (French)	Comm.	Daniel Gelin-Anne Vernon	Apr., '52	90m	May 3	1350			Good
Encore (Brit.) (5122)	Para.	Roland Culver-Glynis Johns	July, '52	90m	Apr. 5	1305	AY	A-2	Excellent
Everything I Have Is Yours (color)	MGM	Marge and Gower Champion	Oct., '52		Sept. 13	(S) 1526			
FABULOUS Senorita (5125)	Rep.	Estelita Rodriguez-Robert Clarke	Apr. 1, '52	80m	Mar. 29	1298	AY	A-2	Excellent
Faithful City, The (Israel) (303)	RKO	Jamie Smith-John Slater	May, '52	86m	Apr. 5	1306	AY	A-1	Very Good
Fargo (5226)	Mono.	Bill Elliott-Phyllis Coates	Sept. 7, '52	69m	Sept. 13	1526			Good
Fearless Fagan (241)	MGM	Janet Leigh-Carleton Carpenter	Aug., '52	79m	July 12	1441	AYC	A-1	Very Good
Feudin' Fools (5213)	Mono.	Leo Gorcey-Huntz Hall	Sept. 21, '52	53m	July 5	(S) 1434		A-1	
Fighter, The	UA	Richard Conte-Vanessa Brown	May 25, '52	78m	May 10	1357	AY	A-2	Good
First Time, The (424)	Col.	Robert Cummings-Barbara Hale	Feb., '52	89m	Jan. 26	1214	AY	A-2	Very Good
5 Fingers (208)	20th-Fox	James Mason-Danielle Darrieux	Mar., '52	108m	Feb. 16	1237	AY	A-1	Very Good
Flaming Feather (C) (5118)	Para.	Sterling Hayden-Arleen Whelan	Feb., '52	78m	Dec. 22	1161	AY	A-1	Good
Flat Top (color) (5201)	Mono.	Sterling Hayden-Richard Carlson	Oct. 26, '52		Aug. 30	(S) 1511			
Flesh and Fury (214)	Univ.	Tony Curtis-Mona Freeman	Mar., '52	83m	Mar. 8	1261	AY	A-2	Good
For Men Only (5102)	Lippert	Paul Henreid	Jan. 11, '52	93m	Jan. 26	1214	A	A-2	Very Good
Fort Osage (color) (5102)	Mono.	Rod Cameron-Jane Nigh	Feb. 10, '52	72m	Jan. 26	1215		A-1	Very Good
Franchise Affair, The (Brit.)	Stratford	Michael Denison-Dulcie Gray	Apr. 1, '52	95m	June 21	1418		A-2	Very Good
Francis Covers the Big Town	Univ.	Donald O'Connor-Yvette Dugay	Not Set		Mar. 22	(S) 1291			
Francis Goes to West Point (224)	Univ.	Donald O'Connor-Lori Nelson	July, '52	81m	June 14	1397	AYC	A-1	Very Good
French Way, The (Fr.)	Manor	Josephine Baker-Micheline Prelle	Oct., '52	74m					
GAMBLER and the Lady (5204)	Lippert	Dane Clark	Nov. 21, '52						
Geisha Girl	Realart	Martha Hyer-William Andrews	June, '52		Aug. 30	(S) 1511		B	
Girl in White, The (232)	MGM	June Allyson-Arthur Kennedy	May, '52	93m	Mar. 22	1289	AY	A-1	Very Good
Glory Alley (234)	MGM	Leslie Caron-Ralph Meeker	June, '52	79m	May 24	1373	A	B	Good
Gobs and Gals (5128)	Rep.	Bernard Bros.-Cathy Downs	May 1, '52	63m	May 3	1350	AYC	A-2	Very Good
Gold Fever (5220)	Mono.	John Calvert-Ralph Morgan	June 15, '52	83m	July 5	(S) 1434		A-1	
Golden Hawk, The (color)	Col.	Sterling Hayden-Rhonda Fleming	Oct., '52	83m	Sept. 13	1525		B	Very Good
Greatest Show on Earth (C)* (5129)	Para.	All-Star Cast	July, '52	153m	Jan. 5	1177	AYC	B	Superior
Green Glove, The	UA	Glenn Ford-G. Brooks	Feb. 28, '52	88m	Feb. 2	1221	AY	A-2	Fair
Guest of the House	Astor	Anne Baxter-Ralph Bellamy (reissue)	May 15, '52	121m	Dec. 9, '44				Excellent
Gunman, The (5252)	Mono.	Whip Wilson-Fuzzy Knight	Apr. 21, '52	52m				A-1	
HALF-Breed (color) (228)	RKO	Robert Young-Janis Carter	May, '52	81m	Apr. 19	1321	AY	B	Good
Happy Time, The	Col.	Charles Boyer-Louis Jourdan	Oct., '52	94m	Aug. 16	1485	AY	A-2	Excellent
Harem Girl, The (422)	Col.	Joan Davis-Paul Marion	Feb., '52	70m	Jan. 19	1194	AY	A-1	Good
Has Anybody Seen My Gal? (226) (color)	Univ.	Piper Laurie-Charles Coburn	July, '52	89m	June 14	1397	AYC	A-1	Good
Hawk of Wild River, The (482)	Col.	Charles Starrett-Smiley Burnette	Feb., '52	54m	Feb. 16	1238	AYC	A-1	Good
Hellgate (5113)	Lippert	Sterling Hayden-Joan Leslie	Sept. 5, '52	87m	Aug. 23	1502			Very Good
Here Come the Marines (5212)	Mono.	Leo Gorcey-Huntz Hall	June 29, '52	89m	June 14	1398		A-2	Good
Here Come the Nelsons (210)	Univ.	Ozzie Nelson-Harriet Nelson	Feb., '52	76m	Jan. 19	1193	AYC	A-1	Good
Hiawatha (color) (5202)	Mono.	Vincent Edwards-Yvette Dugay	Dec. 28, '52		Aug. 30	(S) 1511			
High Noon*	UA	Gary Cooper-Grace Kelly	July 30, '52	85m	May 3	1349	AY	A-2	Very Good
High Treason (Brit.)	Pacemaker	Liam Redmond-Mary Morris	May, '52	90m	May 31	1382		A-1	Excellent
Hold That Line (5211)	Mono.	Bowery Boys	Mar. 23, '52	64m				A-1	
Holiday for Sinners (239)	MGM	Keenan Wynn-Janice Rule	July, '52	72m	June 28	1426	A	A-2	Good
Hong Kong (color) (5109)	Para.	Ronald Reagan-Rhonda Fleming	Jan., '52	91m	Nov. 17	1110	AY	A-1	Fair
Hoodlum Empire (5105)	Rep.	Brian Donlevy-Claire Trevor	Apr. 15, '52	98m	Feb. 23	1246	AY	A-1	Good
Horizons West (235) (color)	Univ.	Robert Ryan-Julia Adams	Oct., '52	81m	Sept. 20	1534			Good
Hour of Thirteen, The	MGM	Peter Lawford-Dawn Addams	Not Set	79m	June 21	(S) 1419		A-2	
Hunchback of Notre Dame, The (266)	RKO	Charles Laughton-M. O'Hara (reissue)	Feb., '52	117m					
Hurricane Smith (color) (5204)	Para.	Yvonne De Carlo-John Ireland	Oct., '52	90m	Sept. 13	1525			Good
I DON'T Care Girl, The (C)	20th-Fox	Mitzi Gaynor-Davis Wayne	Not Set		May 10	(S) 1358			
I Dream of Jeanie (color) (5106)	Rep.	Ray Middleton-Muriel Lawrence	June 1, '52	90m	June 14	1398	AYC	A-1	Good
I Walked with a Zombie (272)	RKO	Frances Dee-Tom Conway (reissue)	Apr., '52	69m					
I Want You (251)	RKO	Dana Andrews-Dorothy McGuire	Jan., '52	102m	Nov. 3	1093	AY	A-2	Good
I'll Get You (5206)	Lippert	George Raft-Sally Gray	Dec. 12, '52						
I'll See You in My Dreams (112)*	WB	Doris Day-Frank Lovejoy	Jan. 12, '52	110m	Dec. 8	1133	AY	A-2	Excellent
Invitation, The (130)	MGM	Dorothy McGuire-Van Johnson	Feb., '52	85m	Jan. 26	1214	AY	A-2	Very Good

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Island of Desire (C)	UA	Linda Darnell-Tab Hunter	Aug. 4, '52	93m	Aug. 2	1470	A	B Fair
Island Rescue (Brit.) (283)	Univ.	David Niven-Glynis Johns	June, '52	87m	June 28	1426	AYC	A-1 Excellent
It Grows on Trees	Univ.	Irene Dunne-Dean Jagger	Nov. '52		July 26	(S) 1463		
Ivanhoe (color)	MGM	Robert Taylor-Elizabeth Taylor	Aug. '52	107m	June 21	1417	AYC	A-1 Excellent
Ivory Hunter (color) (Brit.)	Univ.	Anthony Steel-Dinah Sheridan	June, '52	97m	May 24	1373	AYC	A-2 Very Good
JACK and the Beanstalk (C) (118)	WB	Bud Abbott-Lou Costello	Apr. 12, '52	78m	Apr. 5	1306	AYC	A-1 Good
Jet Job (5215)	Mono.	Stanley Clements	Mar. 23, '52	63m	Mar. 29	1298		Average
Johnny and the Giant								
Killer (5205) (color)	Lippert	Animation	Dec. 5, '52					
Jumping Jacks (5121)*	Para.	Dean Martin-Jerry Lewis	July, '52	96m	June 7	1389	AYC	A-1 Excellent
Junction City (486)	Col.	Charles Starrett-Smilely Burnette	July, '52	54m	July 5	1433	AY	A-1 Good
Jungle, The (5112)	Lippert	Rod Cameron-Cesar Romero	Aug. 1, '52	74m	Aug. 23	1503		A-1 Good
Jungle Girl (5208)	Mono.	Johnny Sheffield	Dec. 7, '52					
Jungle Jim in the Forbidden Land (429)	Col.	Johnny Weissmuller-Angela Greene	Mar. '52	65m	Mar. 8	1262	AYC	A-1 Good
Just Across the Street (223)	Univ.	Ann Sheridan-John Lund	June, '52	79m	May 31	1382	AY	A-2 Very Good
Just for You (color) (5201)	Para.	Bing Crosby-Jane Wyman	Sept., '52	104m	Aug. 2	1469	AYC	A-2 Excellent
Just This Once (224)	MGM	Peter Lawford-Janet Leigh	Mar., '52	90m	Jan. 19	1193	AY	A-2 Good
KANGAROO (color) (217)*	20th-Fox	Peter Lawford-Maureen O'Hara	June, '52	84m	May 24	1373	AY	A-2 Good
Kansas Pacific (AA-24) (color)	AA	Sterling Hayden-Eve Miller	Dec., '52		Aug. 30	(S) 1511		
Kansas Territory (5225)	Mono.	Bill Elliott-Peggy Stewart	May 20, '52	65m	May 24	1374		A-1 Good
Kid from Broken Gun	Col.	Charles Starrett-Smilely Burnette	Aug., '52	56m	Aug. 16	1485	AY	A-1 Good
Kid Monk Baroni	Realtor	Richard Rober-Bruce Cabot	May, '52	80m	Apr. 26	1329		B Average
King Kong (269)	RKO	Fay Wray-Bruce Cabot (reissue)	May, '52	100m				
LADY in the Iron Mask (218)	20th-Fox	Louis Hayward-Patricia Medina	July, '52	78m	June 14	1398	AY	A-1 Good
Lady of Burlesque	Astor	B. Stanwyck-Michael O'Shea (reissue)	Apr. 1, '52	91m	May 1, '43			Good
Lady Possessed, A (5104)	Rep.	James Mason-June Havoc	Feb., '52	87m	Feb. 23	1246		A-2 Average
Laramie Mountains (485)	Col.	Charles Starrett-Smilely Burnette	Apr., '52	54m	Apr. 12	1314	AYC	A-1 Fair
Las Vegas Story (217)	RKO	Jane Russell-Victor Mature	Feb., '52	88m	Jan. 5	1177	A	B Good
Last Musketeer, The (5142)	Rep.	Rex Allen-Mary Ellen Kay	Mar. 1, '52	67m	June 14	1398	AY	A-1 Good
Last Train from Bombay	Col.	Jon Hall-Lisa Ferraday	Aug., '52	72m	Aug. 2	1471	AY	A-1 Average
Laura (252)	20th-Fox	Gene Tierney-Dana Andrews (reissue)	May, '52	88m	Oct. 14, '44			Good
Leadville Gunslinger (5171)	Rep.	Allan Rocky Lane	Mar. 22, '52	54m	Mar. 29	1298	AY	A-2 Good
Leave Her to Heaven (color) (255)	20th-Fox	Gene Tierney-Cornel Wilde (reissue)	June, '52	110m	Dec. 29, '45			Good
Leopard Man, The (270)	RKO	Dennis O'Keefe-Margo	(reissue) May, '52	66m				
Les Miserables (225)	20th-Fox	Michael Rennie-Debra Paget	Aug., '52	104m	July 26	1462	AY	A-2 Good
Les Miserables (Ital.)	Lux	Gino Cervi-Valentina Cortese	Mar. 24, '52	122m	Mar. 22	1291		A-2 Good
Lion and the Horse, The (119) (C)	WB	Steve Cochran-Black Knight	Apr. 19, '52	83m	Mar. 22	1290	AYC	B Good
Loan Shark (5111)	Lippert	George Raft-Dorothy Hart	May 23, '52	79m	May 3	1350		B Average
Lone Star, The (222)*	MGM	Clark Gable-Ava Gardner	Feb., '52	90m	Dec. 22	1161	AY	A-1 Very Good
Lost in Alaska (229)	Univ.	Abbott & Costello-Mitzie Green	Aug., '52	76m	July 26	1462	AY	A-2 Good
Love Is Better Than Ever (225)	MGM	Elizabeth Taylor-Larry Parks	Mar., '52	81m	Feb. 9	1230	AY	A-2 Good
Lovely to Look At (color) (237)*	MGM	Kathryn Grayson-Howard Keel	July, '52	102m	May 31	1381	AY	A-2 Excellent
Lure of the Wilderness	20th-Fox	Jean Peters-Jeffrey Hunter	Sept., '52	92m	July 26	1461	AY	A-1 Very Good
Lydia Bailey (color) (219)	20th-Fox	Anne Francis-Dale Robertson	June, '52	89m	May 31	1381	AY	A-2 Very Good
MA AND PA Kettle at the Fair (216)	Univ.	Marjorie Main-Percy Kilbride	Apr., '52	87m	Mar. 22	1290	AYC	A-1 Very Good
Macao (224)*	RKO	Robert Mitchum-Jane Russell	Apr., '52	80m	Mar. 29	1297	A	B Good
Magic Box, The (Brit.)	Mayer-Kingsey	Robert Donat	Sept. 24, '52	93m	Sept. 20	1534		Good
Man Bait (5103)	Lippert	George Brent-Marguerite Chapman	Jan. 25, '52	78m	Aug. 9	(S) 1478		A-2
Man Behind the Gun (color)	WB	Randolph Scott-Patrice Wymore	Sept. 13, '52					
Man from the Black Hills (5242)	Mono.	Johnny Mack Brown-James Ellison	Mar. 2, '52	51m				A-1
Man in the White Suit (282) (Brit.)	Univ.	Alec Guinness-Joan Greenwood	Apr., '52	85m	Apr. 5	1306	AY	A-1 Very Good
Man on the Run (Brit.)	Stratford	Derek Farr-Joan Hopkins	Feb. 26, '52	82m				
Mara Maru (120)	WB	Errol Flynn-Ruth Roman	May 3, '52	98m	Apr. 5	1305	AY	A-2 Very Good
Marrying Kind, The (425)*	Col.	Judy Holliday-Aldo Ray	Apr., '52	93m	Mar. 15	1281	AY	A-2 Excellent
Maytime in Mayfair (Brit.) (C)	Realtor	Anna Neagle-Michael Wilding	Apr., '52	94m	Apr. 26	1329		A-2 Fair
Meet Danny Wilson (205)	Univ.	Frank Sinatra-Shelley Winters	Feb., '52	88m	Jan. 19	1193	AY	A-2 Good
Merry Widow, The (color)	MGM	Lane Turner-Fernando Lamas	Sept., '52	103m	July 12	1441	AYC	A-2 Excellent
Million Dollar Mermaid (color)	MGM	Esther Williams-Victor Mature	Not Set		Aug. 9	(S) 1478		
Miracle of Our Lady of Fatima (color) (203)	WB	Gilbert Roland-Angela Clark	Oct. 11, '52	102m	Aug. 23	1501		A-1 Superior
Mr. Walkie Talkie (5203)	Lippert	Joe Sawyer-William Tracy	Nov. 7, '52					
Monkey Business	20th-Fox	Cary Grant-Marilyn Monroe	Sept., '52	97m	Sept. 6	1517		Excellent
Montana Incident (5253)	Mono.	Whip Wilson	Aug. 10, '52	54m	Aug. 30	1510		Fair
Montana Territory (color)	Col.	Lon McAllister-Wanda Hendrix	June, '52	64m	June 7	1389	AY	A-1 Good
Murder in the Cathedral (Brit.)	Classic	Fr. John Groser-Alexander Gauge	Mar. 25, '52	140m	Apr. 5	1307		A-1 Good
Mutiny (color)	UA	Patric Knowles-Angela Lansbury	Mar. 14, '52	77m	Mar. 1	1254	AY	A-1 Fair
My Man and I	MGM	Shelley Winters-Wendell Corey	Sept., '52	99m	Aug. 23	1502		Very Good
My Six Convicts (430)*	Col.	John Beal-Gilbert Roland	Mar., '52	104m	Mar. 15	1281	AY	A-2 Excellent
My Son, John (5116)	Para.	Helen Hayes-Van Heflin	Apr., '52	122m	Mar. 22	1289	AY	A-1 Excellent
My Wife's Best Friend	20th-Fox	Anne Baxter-Macdonald Carey	Oct., '52		July 26	(S) 1463		
NARROW Margin (226)	RKO	Charles McGraw-Marie Windsor	May, '52	70m	Apr. 12	1314	AY	A-2 Good
Navajo	Lippert	Navajo Indian Cast	(spec.) Mar., '52	70m	Feb. 9	1230	AY	A-1 Very Good
Never Take No for an Answer (Brit.)	Souvaive	Denis O'Dea-Vittorio Manunta	Apr. 9, '52	82m	Mar. 15	1282		A-1 Good
Night Riders (5251)	Mono.	Whip Wilson	Feb. 3, '52					A-1
Night Stage to Galveston (475)	Col.	Gene Autry	Mar., '52	61m	Mar. 22	1291	AY	A-1 Good
Night Without Sleep	20th-Fox	Gary Merrill-Linda Darnell	Nov., '52		Aug. 9	(S) 1478		
No Holds Barred (5214)	Mono.	Leo Gorcey	Nov. 23, '52		Sept. 20	(S) 1534		
No Resting Place (Irish)	Classic	Michael Gough-Eithne Dunne	Not Set	80m	Apr. 26	1329		Good
No Room for the Groom (220)	Univ.	Tony Curtis-Piper Laurie	May, '52	82m	May 10	1357	A	B Good
No Time for Flowers	RKO	Viveca Lindfors-Paul Christian	Oct., '52					
O. HENRY'S Full House	20th-Fox	All Star Cast	Sept., '52	117m	Aug. 23	1501		A-2 Excellent
Okinawa (432)	Col.	Pat O'Brien-Richard Denning	Mar., '52	67m	Mar. 1	1254	AY	A-1 Fair
Oklahoma Annie (color) (5122)	Rep.	Judy Canova-John Russell	Mar. 24, '52	90m	Apr. 12	1314	AYC	A-1 Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS	
				Issue	Page		L. of D.	Herald Review
Old Oklahoma Plains (5144)	Rep.	Rex Allen	July 25, '52	60m	Aug. 23 1503		A-1	Good
One Big Affair	UA	Dennis O'Keefe-Evelyn Keyes	Feb. 22, '52	80m	Mar. 8 1262		B	Fair
One Minute to Zero (301)	RKO	Robert Mitchum-Ann Blyth	Aug. '52	106m	July 19 1454	AY	A-1	Good
Outcasts of the Islands (Brit.)	UA	Travor Howard-Ralph Richardson	July 11, '52	93m	May 17 1366	A	B	Good
Outcasts of Poker Flat (216)	20th-Fox	Dale Robertson-Anne Baxter	May, '52	81m	May 10 1357	A	A-2	Very Good
Outlaw Women (color) (5105)	Lippert	Marie Windsor-Richard Rober	June, '52	75m	Apr. 19 1321		B	Average
PAGE That Thrills, The (213)	RKO	Bill Williams-Carla Balanda	Mar. '52	63m	Mar. 15 1282	AY	A-2	Good
Park Row	UA	Gene Evans-Mary Welch	Aug. 12, '52	83m	Aug. 9 1477	AY	A-2	Good
Pat and Mike* (235)	MGM	Spencer Tracy-Katharine Hepburn	June, '52	95m	May 17 1365	AY	A-2	Excellent
Paula	Col.	Loretta Young-Kent Smith	June, '52	80m	May 17 1366	AY	A-2	Good
Perfectionist, The (French)	Discina	Pierre Fresnay	May 1, '52	92m	May 3 1350			Good
Phone Call From a Stranger (204)	20th-Fox	Gary Merrill-Shelley Winters	Feb., '52	96m	Jan. 12 1185	AY	B	Very Good
Pony Soldier (C)	20th-Fox	Tyrone Power-Cameron Mitchell	Nov., '52		Aug. 23 (S) 1503			
Pirate Submarine (5110)	Lippert	Special Cast	July 18, '52	69m	Aug. 9 (S) 1479		A-1	Fair
Pride of St. Louis (211)	20th-Fox	Dan Dailey-Joanne Dru	Apr., '52	93m	Mar. 1 1253	AYC	A-1	Very Good
QUIET Man, The (color)	Rep.	John Wayne-Maureen O'Hara	Not Set	129m	May 17 1365	AY	A-2	Superior
Quo Vadis (color)*	MGM	Robert Taylor-Deborah Kerr	Spec.	168m	Nov. 24 1118	AY	A-1	Superior
RAIDERS, The (C)	Univ.	Richard Conte-Vivica Lindfors	Nov., '52					
Rainbow Round My Shoulder (C)	Col.	Frankie Laine-Billy Daniels	Sept., '52	78m	Aug. 9 1477	AY	A-1	Good
Rains Came, The (256)	20th-Fox	Myrna Loy-Tyrone Power (reissue)	June, '52	95m	Sept. 8, '39			
Rancho Notorious (color) (221)	RKO	Marlene Dietrich-Arthur Kennedy	Mar., '52	89m	Feb. 9 1229	A	B	Very Good
Rashomon (Japanese) (268)	RKO	Toshiro Mifune-Machiko Kyo	Mar., '52	86m	Jan. 12 1185	A	B	Excellent
Red Ball Express (218)	Univ.	Jeff Chandler-Alex Nicol	May, '52	83m	May 3 1349	AY	A-1	Very Good
Red Mountain (color) (5113)*	Para.	Alan Ladd-Lizabeth Scott	May, '52	84m	Nov. 17 1109	A	A-2	Good
Red Planet Mars	UA	Peter Groves-Andrea King	May 15, '52	87m	May 17 1367	AY	A-2	Fair
Red River	UA	John Wayne-M. Clift (reissue)	June 6, '52	125m	July 17, '48			Excellent
Red Shoes, The (color) (Brit.)	UA	Maira Shearer-Anton Walbrook	June 13, '52	133m	Oct. 23, '48	AY	B	Excellent
Red Skies of Montana (color) (207)	20th-Fox	Richard Widmark-Constance Smith	Feb., '52	98m	Jan. 26 1213	AY	A-1	Very Good
Red Snow	Col.	Guy Madison-Ray Mala	July, '52	75m	June 21 1418	AY		Good
Retreat, Hell! (115)	WB	Frank Lovejoy-Anita Louise	Feb. 23, '52	95m	Feb. 9 1230	AY	A-1	Good
Return of the Texan (209)	20th-Fox	Dale Robertson-Joanne Dru	Mar., '52	88m	Feb. 16 1237	AY	A-1	Fair
Ride the Man Down (C)	Rep.	Brian Donlevy-Forrest Tucker	Not Set		Sept. 20 (S) 1534			
Ring, The	UA	Gerard Mohr-Rita Moreno	Sept. 26, '52	79m	Aug. 30 1510			Good
River, The (color)	UA	Radha-Edmond Knight	Feb. 15, '52	99m	Sept. 8 1006	AYC	A-2	Good
Road Agent (223)	RKO	Tim Holt-Norine Nash	Mar., '52	60m	Feb. 9 1230	AYC	A-1	Good
Road to Bali (color)	Para.	Bing Crosby-Bob Hope	Dec., '52		July 17 (S) 1443			
Robin Hood (see Story of Robin Hood)								
Rodeo (color) (5104)	Mono.	Jane Nigh-John Archer	Mar. 9, '52	71m	Mar. 8 1262		A-1	Good
Rose Bowl Story, The (C) (5204)	Mono.	Marshall Thompson-Vera Miles	Aug. 24, '52	73m	Aug. 30 1509			Excellent
Rose of Cimarron (color) (212)	20th-Fox	Jack Buettel-Mala Powers	Apr., '52	72m	Mar. 8 1262	AY	A-2	Good
Rough, Tough West (487)	Col.	Charles Starrett-Smiley Burnette	June, '52	54m	June 28 1427	AYC	A-1	Good
SAILOR Beware (5114)*	Para.	Dean Martin-Jerry Lewis	Feb., '52	103m	Dec. 1 1125	AYC	A-1	Very Good
Sally and Saint Anne (225)	Univ.	Ann Blyth-Edmund Gwenn	July, '52	90m	June 28 1426	AYC	A-1	Very Good
San Francisco Story (121)	WB	Yvonne De Carlo-Joel McCrea	May 17, '52	80m	Apr. 12 1314	AY	B	Good
Savage, The (color) (5206)	Para.	Charlton Heston-Susan Morrow	Nov., '52	95m	Sept. 20 1534			Good
Scandal Sheet (415)	Col	Broderick Crawford-Donna Reed	Mar., '52	82m	Jan. 12 1186	AY	A-2	Good
Scaramouche (C) (236)*	MGM	Stewart Granger-Janet Leigh	June, '52	115m	May 17 1365	AYC	A-2	Excellent
Scarlet Angel (C) (222)	Univ.	Yvonne De Carlo-Rock Hudson	June, '52	81m	May 31 1382	A	B	Good
Scotland Yard Inspector (5202)	Lippert	Cesar Romero-Lois Maxwell	Oct. 24, '52					
Sea Tiger (5218)	Mono.	John Archer-Marguerite Chapman	July 27, '52	71m	Aug. 30 1510			Good
Secret Flight (Brit.)	Univ.	Ralph Richardson-Raymond Huntley	Aug., '52	74m	July 12 1442			Good
Secret People (Brit.) (5116)	Lippert	Valentina Cortesa-Audrey Hepburn	Aug. 29, '52	88m	Aug. 30 1510			Fair
Sellout, The (219)	MGM	Walter Pidgeon-Audrey Totter	Feb., '52	83m	Dec. 15 1153	A	B	Good
Shadow in the Sky (221)	MGM	Nancy Davis-James Whitmore	Feb. 15, '52	78m	Dec. 22 1162	AY	A-2	Good
Shane (color)	Para.	Alan Ladd-Jean Arthur	Not Set		Apr. 19 (S) 1323			
She's Working Her Way Through College (C) (128)*	WB	Virginia Mayo-Ronald Reagan	July 12, '52	101m	June 7 1389	AY	B	Very Good
Singin' in the Rain (color) (227)*	MGM	Gene Kelly-Debbie Reynolds	Apr., '52	103m	Mar. 15 1281	AYC	B	Excellent
Skirts Ahoy! (C) (233)*	MGM	Esther Williams-Barry Sullivan	May, '52	109m	Apr. 12 1313	AYC	A-1	Excellent
Sky Full of Moon	MGM	Carleton Carpenter-Jan Sterling	Oct., '52		Aug. 9 (S) 1478			
Sniper, The (434)	Col.	Adolphe Menjou-Arthur Franz	May, '52	87m	Mar. 22 1290	A	A-2	Good
Snow White and the Seven Dwarfs (292) (color)	RKO	Disney Feature	(reissue) Feb., '52	83m	Dec. 25, '37	AYC		
Snows of Kilimanjaro (color)	20th-Fox	Gregory Peck-Susan Hayward	(Spec.)	114m	Sept. 20 1533			Excellent
Somebody Loves Me (color) (5203)	20th-Fox	Betty Hutton-Ralph Meeker	Oct., '52	97m	Aug. 23 1501			Very Good
Something for the Birds	20th-Fox	Victor Mature-Patricia Neal	Oct., '52		Aug. 30 (S) 1511			
Something to Live For (5105)	Para.	Joan Fontaine-Ray Milland	Mar., '52	89m	Feb. 2 1221	A	A-2	Good
Son of Ali Baba (color) (231)	Univ.	Tony Curtis-Piper Laurie	Sept., '52	79m	Aug. 23 1502		A-2	Good
Son of Paleface (color) (5124)	Para.	Bob Hope-Jane Russell	Aug., '52	95m	July 19 1453	AY	B	Excellent
Sound Off (color) (428)	Col.	Mickey Rooney-Ann James	May, '52	83m	Apr. 12 1313	AYC	A-1	Good
South Pacific Trail	Rep.	Rex Allen	Oct. 20, '52					
Spider and the Fly, The (Brit.)	Ball	Eric Portman-Nadia Gray	May 1, '52	73m	Mar. 29 1298		A-2	Fair
Stars and Stripes Forever (color)	20th-Fox	Clifford Webb-Ruth Hussey	Dec., '52		Aug. 30 (S) 1511			
Steel Town (color) (215)	Univ.	Ann Sheridan-John Lund	Mar., '52	85m	Mar. 8 1261	AY	A-2	Good
Steel Trap	20th-Fox	Joseph Cotten-Teresa Wright	Nov., '52					
Stolen Face (5109)	Lippert	Paul Henreid-Lizabeth Scott	June 16, '52	71m	June 7 1389		B	Good
Stooge, The	Para.	Dean Martin-Jerry Lewis	Not Set		Mar. 29 (S) 1298			
Storm Over Tibet (416)	Col.	Dianna Douglas-Rex Reason	July, '52	87m	Dec. 29 1169	AY	B	Good
Story of Robin Hood (C) (391)* Disney	RKO	Richard Todd-Jean Rice	July, '52	84m	Dec. 22 1289	AYC	A-1	Very Good
Story of Will Rogers (color) (129)*	WB	Jane Wyman-Will Rogers, Jr.	July 26, '52	109m	July 19 1453	AYC	A-1	Excellent
Strange Fascination (color)	Col.	Hugo Haas-Cleo Moore	Sept., '52		Aug. 23 (S) 1503			
Strange Ones, The (Fr.)	Mayer-Kingsley	Nicole Stéphane-Edouard Dermithie	July, '52	95m	Aug. 9 1477			Good
Strange World	UA	Angelica Hauff-Alexander Carlos	Mar. 28, '52	85m	Apr. 12 1315		B	Average
Stranger in Between, The (Brit.)	Univ.	Dirk Bogarde-Elizabeth Sellars	Aug., '52	84m	Aug. 23 1502		A-2	Very Good
Streetcar Named Desire, A (104)*	WB	Vivien Leigh-Marlon Brando	Mar. 22, '52	122m	June 16 885	A	B	Excellent

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Stronghold (5107)	Lippert	Veronica Lake-Zachary Scott	Feb. 15/52	73m	July 26	(S) 1463	A-1		
Sudden Fear (362)	RKO	Joan Crawford-Jack Palance	Aug., '52	110m	July 26	1461	A-2	Very Good	
TALE of Five Women (Ital.)	UA	Bonar Colleano-Gina Lollobrigida	Mar. 7/52	86m	Feb. 16	1238	AY	A-2	Good
Tales of Hoffmann (color) (Brit.)	UA	Molra Shearer-Robert Helpmann	June 13/52	138m	Apr. 7/51	793	AY	A-2	Excellent
Talk About a Stranger (228)	MGM	George Murphy-Nancy Davis	Apr., '52	65m	Mar. 1	1254	AY	A-2	Good
Target (227)	RKO	Tim Holt-Linda Douglas	Apr., '52	60m	Apr. 5	1306	AYC	A-1	Good
Tarzan's Savage Fury (225)	RKO	Lex Barker-Dorothy Hart	Apr., '52	80m	Mar. 22	1290	AYC	A-1	Good
Tell It to the Marines (5212)	Mono.	Leo Gorcey-Huntz Hall	June 15/52						
Tembo (C) (265)	RKO	Howard Hill and Wild Animals	Jan., '52	80m	Dec. 22	1162	AY	A-2	Good
Thief of Damascus (color) (427)	Col.	Paul Henreid-Jeff Donnell	Apr., '52	78m	Mar. 29	1297	AYC	B	Good
This Above All (253)	20th-Fox	Tyrone Power-Joan Fontaine (reissue)	May, '52	110m	May 16/42				
This Woman Is Dangerous (114)*	WB	Joan Crawford-Dennis Morgan	Feb. 9/52	97m	Jan. 26	1214	A	B	Good
Three for Bedroom C (color) (124)	WB	Gloria Swanson-James Warren	June 21/52	74m	May 31	1383	AYC	A-2	Fair
Three Sinners (French)	Sachsen	Fernandel-Line Noro	July, '52	84m	Aug. 2	1471			Average
Thunder in the East	Para.	Alan Ladd-Deborah Kerr	Not Set		July 12	(S) 1442			
Thundering Caravans (5173)	Rep.	Allan Rocky Lane	July 20/52	54m	Aug. 2	1471		A-1	Good
Timber Wolf (5222)	Mono.	Kirby Grant	Dec. 28/52						
To the Shores of Tripoli (color) (257)	20th-Fox	John Payne-Maureen O'Hara (reissue)	July, '52	86m	Mar. 14/42				
Tomorrow Is Too Late (Ital.)	Burstin	Pier Angeli-Vittorio De Sica	Apr. 12/52	103m	Apr. 19	1322	AY	A-2	Excellent
Top Man	20th-Fox	Richard Widmark-Joanne Dru	Dec., '52		Aug. 30	(S) 1511			
Torpedo Alley (AA-23)	AA	Mark Stevens-Dorothy Malone	Nov. 30/52		Sept. 20	(S) 1535			
Toughest Man in Arizona (C)	Rep.	Vaughn Monroe-Joan Leslie	Not Set		July 5	(S) 1433			
Trail Guide (219)	RKO	Tim Holt-Linda Douglas	Feb., '52	60m	Feb. 2	1222	AYC	A-1	Good
Treasure of Lost Canyon (C) (209)	Univ.	William Powell-Julia Adams	Mar., '52	81m	Feb. 16	1237	AYC	A-1	Good
Tromba, the Tiger Man (5201)	Lippert	Special Cast	Oct. 3/52						
Tropical Heat Wave	Rep.	Estelita-Robert Hutton	Oct. 1/52						
Tulsa (color)	UA	Susan Hayward-R. Preston (reissue)	June 6/52	90m	Mar. 19/49				Excellent
Turning Point, The (5205)	Para.	William Holden-Alexis Smith	Nov., '52	85m	Sept. 20	1533			Good
UNDER the Red Sea	RKO	Documentary	Sept., '52						
Untamed Frontier (color) (230)	Univ.	Joseph Cotten-Shelley Winters	Sept., '52	75m	July 19	1454	AY	A-2	Good
Untamed Women	UA	Lyle Talbot-Doris Herrick	Sept. 12/52	70m	Aug. 23	1503		A-2	Fair
VALLEY of Eagles (5114)	Lippert	Jack Warner-Nadia Gray	Apr. 25/52	83m	Mar. 22	1290	AYC	A-2	Excellent
Viva Zapata (206)*	20th-Fox	Marlon Brando-Jean Peters	Mar., '52	113m	Feb. 9	1229	AY	A-2	Excellent
WAC from Walla Walla	Rep.	Judy Canova-Stephen Dunne	Oct. 10/52	85m	Sept. 20	(S) 1534			
Waco (5224)	Mono.	Wild Bill Elliott	Feb. 24/52	68m	Mar. 1	1254		A-2	Very Good
Wagon Team	Col.	Gene Autry	Sept., '52	61m	Sept. 13	1526	AY	A-1	Good
Wagons West (color) (5203)	Mono.	Peggie Castle-Rod Cameron	July 6/52	70m	June 21	1418		A-1	Good
Wait 'Till the Sun Shines, Nellie (color) (220)	20th-Fox	Jean Peters-Hugh Marlowe	July, '52	108m	May 31	1381	AY	A-2	Excellent
Walk East on Beacon (426)*	Col.	George Murphy-Virginia Gilmore	July, '52	98m	Apr. 26	1329	AY	A-1	Very Good
Wall of Death (Brit.)	Realart	Susan Shaw-Maxwell Reed	Apr., '52	80m	Apr. 19	1321		A-2	Fair
Washington Story (238)	MGM	Van Johnson-Patricia Neal	July, '52	82m	June 28	1425	AY	A-1	Excellent
Way of a Gaucho (color)	20th-Fox	Gene Tierney-Rory Calhoun	Oct., '52		Aug. 9	(S) 1478			
We're Not Married (221)	20th-Fox	Ginger Rogers-David Wayne	July, '52	85m	June 28	1425	AY	B	Excellent
What Price Glory (color) (226)	20th-Fox	James Cagney-Dan Dailey	Aug., '52	111m	Aug. 2	1469		A-2	Excellent
When in Rome (229)	MGM	Van Johnson-Paul Douglas	Apr., '52	78m	Mar. 1	1253	AY	A-1	Very Good
Where's Charley? (color) (130)	WB	Ray Bolger-Allyn McLerie	Aug. 30/52	97m	June 28	1425	AYC	A-1	Very Good
Whip Law (5251)	Mono.	Whip Wilson	Feb. 3/52		Dec. 29	(S) 1170			
Whispering Smith vs. Scotland Yard (222) (Brit.)	RKO	Richard Carlson-Greta Gynt	Mar., '52	77m	Mar. 15	1282	AY	A-2	Good
White Corridors (Brit.)	Rank	Googie Withers-Godfrey Tearle	June 21/52	102m	June 21	1418			Good
Wild Heart, The (274) (color)	RKO	Jennifer Jones-David Farrar	July, '52	82m	May 31	1382	A	B	Good
Wild Horse Ambush (5069)	Rep.	Michael Chapin-Eilene Janssen	Apr. 15/52	54m	May 10	1357	AYC	A-1	Good
Wild Jungle Captive	Realart	Otto Kruger-Amelita Ward (reissue)	Feb., '52	63m					
Wild North, The (color) (226)	MGM	Stewart Granger-Cyd Charisse	Mar., '52	97m	Jan. 19	1193	AYC	A-2	Good
Wild Stallion, The (5205)	Mono.	Ben Johnson-Edgar Buchanan	May 12/52	70m	May 24	1374		A-1	Good
Willie & Joe Back at the Front (233)	Univ.	Tom Ewell-Harvey Lembeck	Oct., '52					A-1	
Wings of Danger (5106)	Lippert	Zachary Scott-Robert Beatty	Apr. 11/52	72m	Aug. 9	(S) 1478		A-2	
Winning Team, The (125)	WB	Doris Day-Ronald Reagan	June 28/52	98m	May 24	1373	AYC	A-1	Excellent
With a Song in My Heart (C) (210)*	20th-Fox	Susan Hayward-David Wayne	Apr., '52	117m	Feb. 23	1245	AYC	B	Excellent
Without Warning	UA	Adam Williams-Meg Randall	May 8/52	75m	Apr. 5	1307	A	A-2	Very Good
Woman in Question, The (Brit.)	Col.	Jean Kent-Dirk Bogarde	Not Set	88m	Feb. 23	1246	A	B	Good
Woman of the North Country (5144) (formerly Minnesota) (color)	Rep.	Rod Cameron-Ruth Hussey	Sept. 5/52	90m	Aug. 2	1470	AY	A-2	Good
Woman's Angle, The (Brit.)	Stratford	Edward Underdown-Kathy O'Donnell	Sept. 29/52	90m					
World in His Arms, The (C) (227)	Univ.	Gregory Peck-Ann Blyth	Aug., '52	104m	June 21	1417	AY	A-1	Excellent
Wyoming Roundup (formerly Hired Guns) (5254)	Mono.	Whip Wilson	Nov. 9/52		July 12	(S) 1443			
YANK in Indo-China, A (435)	Col.	John Archer-Jean Willes	May, '52	67m	Apr. 12	1315	AY	A-1	Average
Yankee Buccaneer (234) (color)	Univ.	Jeff Chandler-Scott Brady	Oct., '52	86m	Sept. 13	1525		A-1	Very Good
You Can't Beat the Irish (Brit.)	Stratford	Michael Dolan-Jack Warner	Mar. 17/52	82m				A-2	
You for Me (240)	MGM	Peter Lawford-Jane Greer	Aug., '52	71m	July 26	1462	AY	B	Good
Young and the Damned, The (Mex.)	Mayer-Kingsley	Estela Inda-Alfonso Mejia	Mar. 24/52	80m	Apr. 19	1322		C	Very Good
Young Man With Ideas (230)	MGM	Glenn Ford-Ruth Roman	May, '52	84m	Mar. 1	1254	AY	A-2	Fair
Young Wives Tale (Brit.)	Stratford	Andrew Hepburn-Nigel Patrick	June 9/52	80m					
Yukon Gold (5221)	Mono.	Kirby Grant	Aug. 31/52		July 12	(S) 1442			

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